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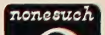

ARNOLD SCHOENBERG
Piano Music

Three Pieces, Op. 11/Six Little Pieces, Op. 19/Five Pieces, Op. 23/ Suite, Op. 25/ Two Pieces, Op. 33a & 33b

PAUL JACOBS, piano

WITHDRAWN
HARTFORD PUBLIC LIBRARY

When Schoenberg's *Piano Piece*, Op. 33b, first appeared in the April 1932 issue of *New Music*—a quarterly journal that published scores of recent compositions, generally of an "advanced" persuasion—the title page contained the following note: "Arnold Schoenberg has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known." This may seem overly optimistic; even now, more than forty years later, we may legitimately ask how "well known" Schoenberg is —at least as far as the general musical public is concerned. This is not to say that this public is not aware of Schoenberg, or that there is not an important body of analytical literature acknowledging the supreme importance of Schoenberg's music and ideas; indeed, he is generally regarded today as the single most influential composer since Debussy. But performers are still slow to include his works in the standard concert repertory, and not even the centenary of his birth, in 1974, brought forth a marked increase in performances of his work. The continued controversy about Schoenberg continues to bypass his music.

Although all of the piano music that Schoenberg published in his lifetime fits within the limits of a single record, he must be considered one of the 20th century's most important composers for the instrument. Stravinsky's music for piano does not contain his most important contributions, and Schoenberg's two great pupils, Alban Berg and Anton Webern, wrote only one piano work each.

With the exception of the two *Pieces*, Op. 33a and Op. 33b, all of Schoenberg's piano works mark decisive moments in his development. Why did Schoenberg, although not himself a pianist, choose the keyboard as the exponent of several of his most significant discoveries? The piano's equal-tempered tuning was no doubt important in Schoenberg's atonal sound world; string players and many other instrumentalists almost inevitably tend to narrow semi-tones to increase their "leading-tone" effect—a practice inherently tonal. Also, to a composer as concerned as Schoenberg with the compositional implications of octave equivalence (which would enable him, for instance, to present the same sequence of pitches in varying registral guises, now conjunct, now with the notes stretched widely apart) the flexibility and agility of the piano made it an ideal medium. Finally, Schoenberg's imagination may have been stimulated to think in terms of the piano by one of his earliest and most devoted followers, the pianist Eduard Steuermann—who selflessly spent so much of his time learning the most difficult new scores and then performed them with rare understanding and sympathy.

Hartford, Connecticut

H-71309 (Stereo)

nonesuch

ARNOLD SCHOENBERG
(1874-1951)

Piano Music

PAUL JACOBS, piano

Side One (29:13)

1. Three Piano Pieces, Op. 11 (1908) (16:10)
Mässig (4:20) — *Sehr langsam* (8:53) — *Bewegt* (2:43)

2. Six Little Piano Pieces, Op. 19 (1911) (6:49)
Leicht, zart (1:21) — *Langsam* (1:12) — *Sehr langsam* (1:25) — *Rasch, aber leicht* (:20) — *Etwas rasch* (:33) — *Sehr langsam* (1:28)

3. Piano Piece, Op. 33a (1929) (2:09)
Mässig

4. Piano Piece, Op. 33b (1932) (3:37)
Mässig langsam

Side Two (26:52)

1. Five Piano Pieces, Op. 23 (1923) (11:11)
Sehr langsam (2:22) — *Sehr rasch* (1:07) — *Langsam* (3:07) — *Schwungvoll* (1:39) — *Walzer* (2:35)

2. Suite for Piano, Op. 25 (1925) (15:34)
Präludium: Rasch (:51) — *Gavotte: Etwas langsam, nicht hastig* (1:16) — *Musette: Rascher* (2:33) — *Intermezzo* (3:48) — *Menuett & Trio: Moderato* (4:15) — *Gigue: Rasch* (2:40)

publ.: Belmont Music Publishers (ASCAP) (Op. 11, Op. 19, Op. 25, Op. 33a, Op. 33b); Wilhelm Hansen Edition (ASCAP) (Op. 23)

portrait of Schoenberg by Egon Schiele (1917) courtesy of Serge Sabarsky Gallery, Inc.

musical supervision/Joanna Nickrenz (Elite Recordings, Inc.)
engineering/Frank Laico (Columbia Thirtieth Street Recording Studio, New York)
mastering/Robert C. Ludwig (Sterling Sound, Inc.) a Dolby-system recording

WITHDRAWN
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The *Three Pieces*, Op. 11, were written in 1908, between the composition of *Das Buch der hängenden Gärten*, Op. 15, and the *Five Pieces for Orchestra*, Op. 16; thus, they stand midway between the songs, with their residual tonal inflections, and the sumptuous complexities of the orchestral pieces. The first two of the piano pieces already show strong serial tendencies—each may be deemed monothematic in that so much of the musical material, both melodic and harmonic, is derived from a limited repertory of intervals. (For example, the chord formations accompanying the opening melody of the first piece are composed of the same intervals present in the melody; in the second piece, the apparently new melody of the subject beginning at bar 16 is built from the pitches of the opening statement.) The next set of pieces, Opus 19, capitalizes on the ideas projected in Opus 11: the incipient row technique of the first two pieces and the non-developmental, non-recapitulating form of the third piece. In Opus 19, these ideas are distilled to their most concise and aphoristic dimensions, creating the "short form" so important to Webern. The serial traits are present from the outset: the first four notes of the melody that open the first piece, for instance, are immediately duplicated in most of the accompanying contrapuntal lines. Schoenberg wrote the last piece in Opus 19, incidentally, upon hearing the news of Mahler's death, May 18, 1911.

The *Five Pieces*, Op. 23, end a period of eight years in which Schoenberg published no new music. It was long assumed that he had devoted these years to pursuing his avocation, painting, and to the formulation of his new twelve-tone technique. Today we know that he had not ceased composing during these years. Two of the Opus 23 pieces were performed in 1920, and the Waltz and probably much of the *Suite*, Op. 25, were written as early as 1921. The *Five Pieces*, Op. 23, reveal the continuous evolution of Schoenberg's musical thought since the appearance of the *Four Orchestral Songs*, Op. 22 (1914-15). The last of the Opus 23 pieces, the Waltz, is the first published composition using Schoenberg's "method of composing with twelve tones related only to each other"; the serial idea, although only fully realized in this piece, is present in the others as well. The third piece, for example, is almost entirely derived from a five-note row stated at the outset; there are sometimes as many as five simultaneous presentations of this row, appearing as originally heard or in inversion. At the end of the piece, a chord formed of the five notes of the row, and another formed from their inversion, rock gently back and forth over the 11th and 12th notes, giving us the total chromatic spectrum.

The *Suite*, Op. 25, represents a further landmark: for the first time, an entire multi-movement composition (modeled on the archaic Baroque suite) is written in the twelve-tone system, governed by a single row (or set). The row appears not only in a single presentation—as was the case in the fifth piece of Opus 23—but in all four now commonly employed modifications: original, inversion, retrograde, and retrograde inversion, all transposable to any of the twelve degrees of the chromatic scale.

With Opus 33a and 33b, Schoenberg's mastery of the twelve-tone system has reached the point where, as he once remarked, he could compose with greater freedom than ever. In Opus 33a, in particular, there is a remarkable integration of vertical and horizontal intervals in the consistent identification of melodic shapes and chord formations. Opus 33b seems to me to have unmistakable jazz inflections, reminiscent of Schoenberg's comic opera about "modern people," *Von heute auf morgen*, written at about the same time. Most catalogues list these two pieces as dating from 1932, but the first was copyrighted in 1929 and some stylistic evidence would point to the second piece's having been written earlier than its 1932 publication date.

Schoenberg's rapidly evolving language poses interesting problems for the performer. Is there an overall stylistic approach that one must take to play these works? Certainly not. The stereotyped and mostly erroneous relegating of Schoenberg to an expressionist world is not borne out by the music, and besides, what is the proper definition of "expressionistic"? Does it cover the tender intimacy of Opus 19 as well as the sharp parody of Opus 25? Does it apply to the bleak Mahlerian sadness of the second piece of Opus 11, as well as the subtle jazz-like inflections of Opus 33b? Steuermann claimed that Schoenberg's only expressionistic piano composition was the third piece of Opus 11. If we are to agree that in expressionism, form and materials are derived from a heightening of personal expressive values, then it would indeed appear that this almost unanalyzable piece is the only one to fit the bill. Each piece should, however, establish its own expressive world, and this particular world must be derived from both an awareness of the allusiveness of the musical climate and an exposing of musical materials which so often are polyphonically conceived.

Although Schoenberg's piano writing appears on the surface to be less radically innovative than that of Debussy or Stravinsky, there are still many innovations in piano style. Fingerings, for instance, present the player with a fascinating set of problems. How is one to differentiate among the levels of contrapuntal activity? The canon in inversion toward the end of the third piece of Opus 23 makes for an exciting etude in itself, the performer having to change fingers as often as three times for each sustained note while playing the accompanying thirds *staccato*. The fact that in non-tonal music the hands do not reduplicate their positions from octave to octave results in another interesting problem in hand positions. The articulation of much of this music, the tonal varieties (for which we may refer to Schoenberg's always imaginative writing for instruments, especially as seen in that fertile period which includes the music from Opus 16 to Opus 22), and the metrical asymmetries (for which Schoenberg has not been given just due), are all exciting challenges for a pianist interested in enlarging his technical and expressive capabilities. I would say that these five books of pieces are as important to contemporary piano technique as the Chopin Etudes were to that of the 19th century.

Schoenberg's metronome markings are problematic in his music in general. It is true that in the prefaces to Opus 23 and Opus 25 he states that the metronome markings "are not to be taken literally, giving merely an indication of the tempo." But how can an indication of "eighth-note equals 108" be reconciled with the direction *sehr langsam* in the first piece of Opus 23? Eduard Steuermann once told me in conversation how Schoenberg arrived at his metronome marks. He would read an entire piece through with a stop-watch and then divide the total duration by the number of beats, assuming that the ritards, accelerandos, and rubatos had all somehow evened each other out. But this unorthodox method should lead to *slow* metronome marks, since ritards at the ends of phrases and sections are not usually counterbalanced by accelerandos elsewhere. Thus, the discrepancy between Schoenberg's metronome marks and the tempo indications remains an enigma.

There is much discussion about the accuracy of the printed editions. The new complete edition of Schoenberg's works, used for the preparation of these performances, purports to have corrected the inaccuracies of the first editions. Edward T. Cone, however, in *Perspectives of New Music* (Fall-Winter 1972), shows that in some cases this is not true. The new edition does correct many of the old glaring misprints, but it also introduces a number of its own and neglects to clarify some doubtful cases. I have taken it upon myself, with the kind help of Elliott Carter, to correct what I believe are mistakes. To enumerate a few: Should not the first beat of bar 45 of the opening piece of Opus 11 be a major third? In the ascending left-hand passage at the end of bar 50 in the same piece, the G-natural should most definitely be a G-sharp. I play a B-sharp on the second beat of bar 55. It makes more musical sense, and I think it sounds better. And I have followed those suggestions of Mr. Cone that correct violations of serial technique, especially when there is no acoustical justification for the printed version. For Opus 11, I have used the 1942 edition (not cited in the complete edition), which changes the indication of the second piece from *mässige Achtel* to *sehr langsam*.

PAUL JACOBS

Paul Jacobs (b. 1930, New York) studied piano with Ernest Hutcheson. Before age 20, he appeared both as soloist and as a member of various new-music ensembles, in New York (with the Composers' Forum and Robert Craft's Chamber Art Society) and at the Berkshire Music Center, Tanglewood. Following his graduation from the Juilliard School in 1951 he resided for nine years in Europe, where he performed extensively (including appearances with Pierre Boulez's Domaine Musical, at the International Vacation Courses for New Music at Darmstadt, and for the International Society for Contemporary Music), lectured widely on American music, and served as record producer for conductor René Leibowitz. Mr. Jacobs was the first to present the complete solo piano music of Schoenberg in a single concert (Paris, 1956), and he has given premiere performances of many new compositions. In the U.S.A., he has performed with Gunther Schuller's Contemporary Innovations, Arthur Weisberg's Contemporary Chamber Ensemble, Speculum Musicae, and many other ensembles devoted to 20th-century music. He has been pianist for the New York Philharmonic since 1961, and in 1974 was designated the orchestra's harpsichordist as well. Mr. Jacobs has taught at Brooklyn College of the City University of New York since 1968. He recorded extensively in Europe during the 1950s; in the U.S.A., he has appeared on CRI, Columbia, and Nonesuch.

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STEREO

mambo Mambo jambo • The Peanut vender • Mama Inez
bolero Malaguena • Perfidia
samba Copacabana
beguine Begin the beguine
guaracha Caravan
Conga-guaracha Para vigo me voy (Say "Si . . . Si")
cha-cha-cha Un poquito de tu amor • Maria la o • Acercate mas

FRANCIS BAY'S LATIN BEAT

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FRANCIS BAY'S LATIN BEAT

"You must never conduct again," Francis Bay's doctor told him. For a time it was . . . well, a possibility, but then the Belgian radio invited him to form a band. How could such a chance—and such a challenge—be refused by a man who had lived for music since the age of seven?

For that is how old Francis Bay was when he started playing the clarinet in local orchestras; at fourteen he was busily getting down to composition; at fifteen he was fast becoming a keen jazz addict; and at sixteen he won the first prize in clarinet at the Conservatoire of Malines.

From then on he increased his technical accomplishments by learning to play the other reeds. This, together with valuable experience in the ensembles of Paul Godwin and Boyd Bachman, was how he attained the complete practical mastery that has made him such an authoritative orchestra leader. Apart from all this, he has also played in other orchestras of many nationalities (Swiss, Dutch, Swedish, German, and Belgian), arranged and composed film music, and taken an interest in "trick" recordings and in jazz of the more advanced kind.

The foundations of his music-making are thus as firmly built as could be, but he has never let himself get bogged down. The story of his career, in fact, bristles with meteoric successes. Francis Bay's orchestra, the result of that irresistible Belgian invitation, had existed only 175 days when it won the Golden Gondola at the International Song Festival in Venice. Within a few years it has been hailed as Belgium's Big Band No. 1, and even, in one of the most important American magazines, as Europe's second-best orchestra. And Francis Bay is not the man to rest on his laurels as a result of such appreciation; on the contrary, it only spurs him on to greater efforts, and so his band continues to go from strength to strength. A really solid basis of musical knowledge and practical experience, a talent for choosing the right men for the job (for Bay's orchestra includes some first-rate soloists) and for leading them in the right way, without needing years of adjustment to weld his diverse material into a thoroughly unified team—Francis Bay is indeed an ideal combination of fast mover and mover in the right direction. On this record the direction is south-eastern. Many moods and many styles are within the command of the Francis Bay Orchestra, but one of the things they are best of all at is proving that a Latin-American melody in a swingy vein can be played with as much gusto by a Continental band as by any of its transatlantic counterparts.

You don't believe us? The proof is—literally!—in your own hands.

MAMBO JAMBO
(Prado) Peer International Corporation, BMI . . . 2:58

UN POQUITO DE TU AMOR
(Gutierrez) Peer International Corporation, BMI . . . 2:34

MALAGUENA
(Ramirez) Peer International Corporation, BMI . . . 3:50

BEGIN THE BEGUINE
(Porter) Harms, Inc., ASCAP . . . 3:46

THE PEANUT VENDOR
(Simons, Gilbert & Sunshine) Edward B. Marks Music Corporation, BMI . . . 2:42

COPACABANA
(de Barro & Ribeiro) Robbins Music Corporation, ASCAP . . . 2:22

CARAVAN
(Tizol, Ellington & Mills) American Academy of Music, Inc., ASCAP . . . 4:22

MAMA INEZ
(Grenet & Gilbert) Edward B. Marks Music Corporation, BMI . . . 1:58

MARIA LA O (Maria My Own)
(Lecuona) Edward B. Marks Music Corporation, BMI . . . 2:22

PERFIDIA
(Dominguez) Peer International Corporation, BMI . . . 2:40

ACERCATE MAS
(Farres) Peer International Corporation, BMI . . . 2:52

PARA VIGO ME VOY (Say Si Si)
(Lecuona) Edward B. Marks Music Corporation, BMI . . . 2:16

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SUMMER LOVERS

FEATURING

STEPHEN BISHOP THE CAGE featuring NONA HENDRYX CHICAGO DEPECHE MODE HEAVEN 17

ELTON JOHN BASIL POLEDOURIS MICHAEL SEMBELLO TINA TURNER

Side One

Michael Sembello
SUMMER LOVERS

(Michael Sembello/David Batteau/Dennis Matkosky)
Produced by George Duke and Engineered by Tom Vicari for George Duke Enterprises

Depeche Mode
JUST CAN'T GET ENOUGH

(V. Clarke)
Produced by Depeche Mode and Daniel Miller

Stephen Bishop
IF LOVE TAKES YOU AWAY

(Stephen Bishop)
Produced by Russ Titelman.
Engineered by Mark Linett

Tina Turner
JOHNNY AND MARY

(Robert Palmer)
Produced by Richard Perry

Basil Poledouris
SEA CAVE

(Basil Poledouris)
Produced by Basil Poledouris

Side Two

The Cage featuring
Nona Hendryx
DO WHAT YA WANNA DO

(T. Coakley)
Arranged and Produced by Rusty Egan for Metropolis

Heaven 17
PLAY TO WIN

(B.E.F./Gregory)
Produced by British Electric Foundation

Elton John
TAKE ME DOWN TO THE OCEAN

(Elton John/Gary Osborne)
Produced by Elton John and Clive Franks for Frank-N-Stein Productions

Tina Turner
CRAZY IN THE NIGHT

(Garth Porter)
Produced by Dennis Kirk and Basil Poledouris

Chicago
HARD TO SAY I'M SORRY

(Peter Cetera/David Foster)
Produced by David Foster

Basil Poledouris
SEARCH FOR LINA

(Basil Poledouris)
Produced by Basil Poledouris

EXECUTIVE PRODUCER:
RANDAL KLEISER

Music Supervisors: Sharie Harman, Felix Chamberlain, Stephen Paley and Rosalie Winkler Karalekas

Mastered on the 3M 4Tk Digital System by Bobby Hata at Warner Bros. Recording Studios, North Hollywood, Calif.

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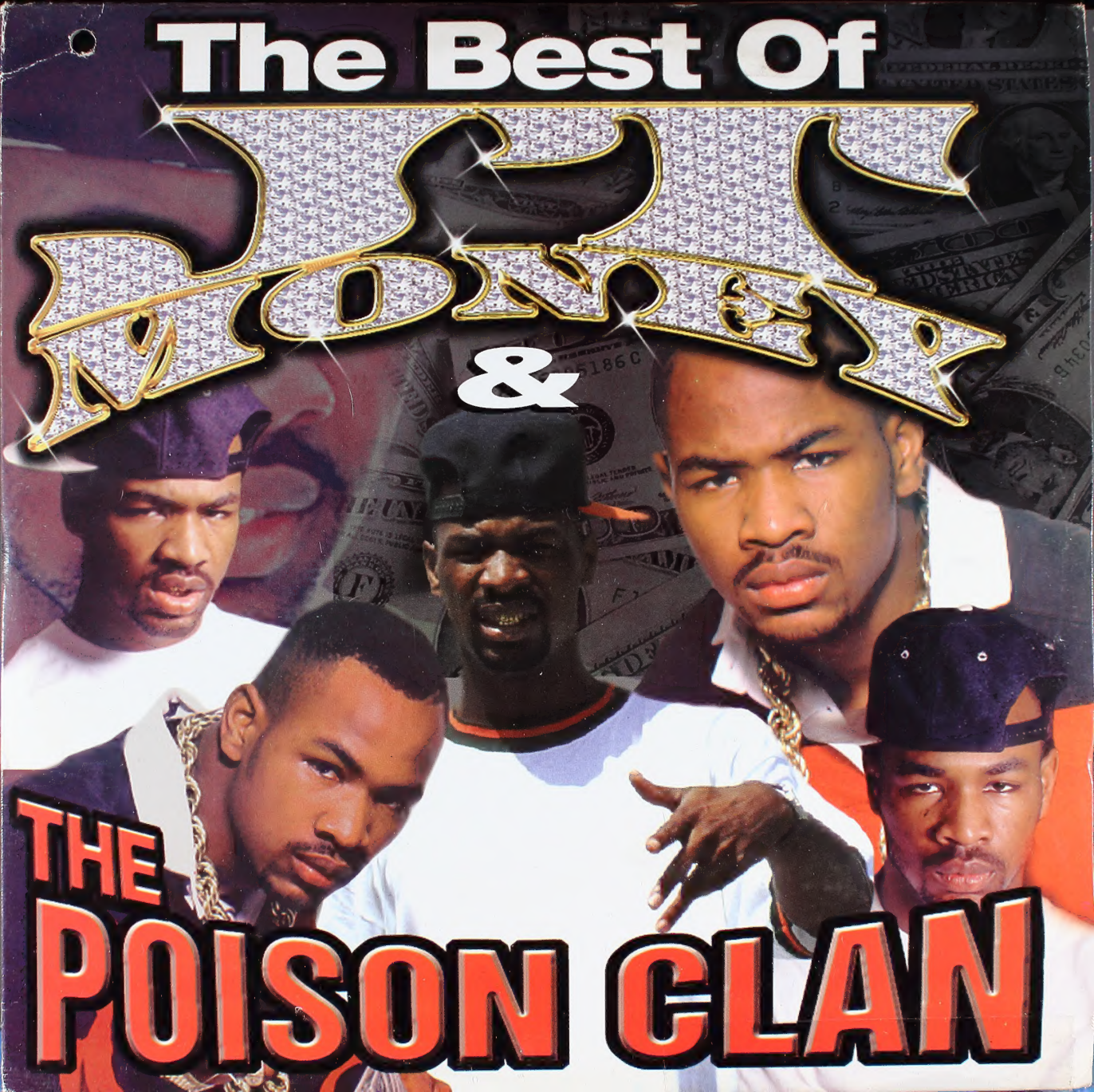

The Best Of
MONEY

THE
POISON CLAN

1. LOW LIFE MUTHA 4:43 E 3001 2 LOW LIFE MUTHAS
2. IN MY NATURE 4:29 NO LONGER AVAILABLE
3. THE GIRL THAT I HATE 4:33 E 3001 2 LOW LIFE MUTHAS

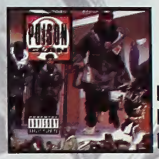
1. GROOVE WITH THE POISON CLAN 3:52 E 3006 POISONOUS MENTALITY
2. SHAKE WHATCHA MAMA GAVE YA 3:16 E 3006 POISONOUS MENTALITY
3. DANCE ALL NIGHT 4:55 E 3001 2 LOW LIFE MUTHAS

1. DON'T SLEEP ON 4:11 XR 202 RUFFTOWN BEHAVIOR
2. FAKIN' LIKE GANGSTERS 3:49 (FEATURING LUKE) XR 119 I GOT SUMTHIN' ON MY MIND
3. ACTION 4:12 E 3006 POISONOUS MENTALITY

1. POISON FREESTYLE 5:15 E 3006 POISONOUS MENTALITY
2. CHECK OUT THE AVENUE 5:15 XR 202 RUFFTOWN BEHAVIOR
3. ROUGH GETTING BUSY 4:26 E 3006 POISONOUS MENTALITY

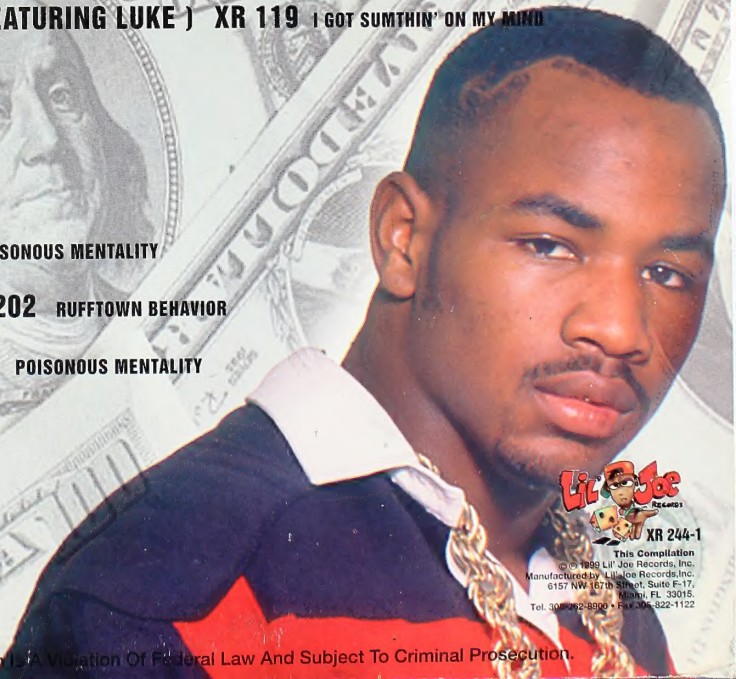
ALSO AVAILABLE:

2 LOW LIFE MUTHAS
E-3001



POISONOUS MENTALITY
E-3006

RUFFTOWN BEHAVIOR
XR-202



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AL GREEN
GREEN IS BLUES

Hi RECORDS

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M THE MEMPHIS SOUND 5

Color this one a rich, verdant Green.

A Green by the name of Al.

Al Green, that is—a young man who is a red hot rhythm and blues singer with a difference that is gonna be greatly dug by all who tune an ear to the variegated tones and shades of this album.

For Al Green, who was voted the fifth most promising rhythm and blues singer by Cash Box, has a style all his own.

He turns you on in this album with "One Woman," a fantastic song written by Sandy Rhodes, niece of the late Slim Rhodes, and Charles Chalmers, one of the top hornsmen and arrangers of the booming Memphis Sound.

You'll hear immediately the difference that is Al Green in this initial offering, a rhythm and blues number that simmers in a sweet sea of sentiment, but doesn't touch a single maudlin note. Al sings it with strong feeling and a sure understanding.

The next song, "Talk To Me," is a plea to "his baby," and then Al's distinctive style comes on strong in "My Girl." A great showman, Al does his thing with a softer touch than the usual "belt it out full blast" technique of today. But he retains all the modern-day touches and techniques of a great artist.

Perhaps the difference in the sound of Al Gre comes from his Kansas background; it was, he says, m lowed in the great Mid-Western plains, stirred in th crucible of unknown, unnamed and unnumbered nigh clubs and eventually discovered by that great musician, Willie Mitchell.

You'll hear all this in "The Letter," a number first recorded by the Box Tops, a young group that waxed it at another Memphis studio across Memphis-town from Hi. They received a Gold Record for it. Now listen to Al Green's version of "The Letter." It's different, a fresh, new and delightfully-listenable version.

SIDE ONE

ONE WOMAN
(Chalmers; Rhodes—BMI—2:59)

TALK TO ME
(Seneca—BMI—3:03)

MY GIRL
(Robinson; White—BMI—2:47)

THE LETTER
(Carson—BMI—2:22)

I STAND ACCUSED
(W Butler; J Butler—BMI—3:12)

SIDE TWO

GOTTA FIND A NEW WORLD
(Smith; Oliver—BMI—2:22)

WHAT AM I GONNA DO WITH MYSELF
(Jones; Mitchell—BMI—2:22)

TOMORROW'S DREAM
(Green; Mitchell—BMI—2:18)

GET BACK BABY
(Green—BMI—2:10)

GET BACK
(Lennon; McCartney—BMI—2:18)

SUMMERTIME
(Heywood; Gershwin—ASCAP—2:56)

Next is "I Stand Accused," and then a new one with a strongly-worded message for the world of today, "Gotta Find a New World."

Al puts special meaning into the words:

"As I look at this world, I'm beginning to see this is not the world God intended it to be. I got to find a new world where people get along."

Al sings it as it is.

In the same mod vein is "Get Back, Baby," which Al does backed by a brassy horn section which is violent without violence. Rather it is smooth plea for peace in a world where peace is often a stranger even among those who shout for it the loudest.

The horns speak loudly also in "Tomorrow's Dream," picking up the words, mating with the pathos and sob in the singer's voice, a splendid combination of man and brass.

Then there is "What Am I Gonna Do With Myself?" which Al recorded as a single some time ago, followed by "Get Back," which the artist rips out with all the vitality of an Otis Redding, but completely in the Al Green colorful and distinctive style.

This album ends with an old-timer in an up-to-date style, "Summertime." In it Al Green packs all the easy living of the warm Southern summer . . . when the fish are jumpin' and the cotton is high. He does wonderful things with his voice in what can only be called a rather different and rather wonderful version.

Like all the numbers in this album, "Summertime" is a rich, verdant Green, done in a red, hot and blue style by that master stylist, Al Green, who belts them out with a softness, a sure touch that few artists have been able to achieve.

Color this one, Al Green! It's different.

Producer—W. MITCHELL Supervision—JOE CUOGHI

Cover Photo by Jim Cummins
Liner Photo by Merrill Roberts

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LINER SHL 32055

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Dear Dolton Records,

I am using my last stamp and envelope to write you a letter. I really think I've got a great idea. You know what it is? No, of course you don't, because I haven't told you, but now I will. Why don't you guys wise up and put out a Ventures album with all the TV action themes? You know, stuff like "Secret Agent," "Man From U.N.C.L.E.," and of course "Batman." That show's really a riot. Even if somebody else makes a spy album who cares? The Ventures are the greatest everyone knows that!

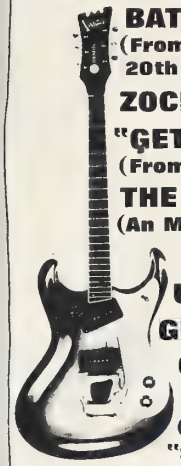
I really think this is a great idea even if I do say so myself. You guys know everybody watches those spy shows.

Thanks a lot and I sure hope the right guy reads this letter.

Steve Trimble

P.S. By the way, in case you don't believe I'm a Ventures fan, I want you to know I've got all 21 of their albums and I can prove!

THE VENTURES



BATMAN THEME
(From "Batman" A Greenway-20th Century Fox-TV Production)

ZOCKO! • THE CAPE

"GET SMART" THEME
(From The NBC-TV Series "Get Smart")

THE MAN FROM U.N.C.L.E.
(An MGM-TV Presentation)

HOT LINE • JOKER'S WILD

UP, UP, AND AWAY

GREEN HORNET "66"

00-711 • VAMPCAMP

SECRET AGENT MAN
(From The CBS-TV Show "Secret Agent")

The Ventures Play The Mosrite Guitar Exclusively.
Mosrite Guitars
1213 No. Highland Avenue
Los Angeles, California 90028

The Ventures International Fan Club
1215 No. Highland Avenue
Los Angeles, California 90028

And In England
The Ventures International Fan Club,
Great Britain
15 Oxford Avenue/Gorleston-On-Sea
Gt. Yarmouth/Norfolk, England

Producer: Joe Saraceno
Engineer: Bruce Botnick
Art Direction: Woody Woodward

DOLTON
A PRODUCT OF LIBERTY RECORDS

BST-17502/BLP-16502 • Play Guitar With The Ventures, Vol. 2	BST-8029/BLP-2029 • The Fabulous Ventures	BST-8016/BLP-2016 • The Ventures Beach Party
BST-17501/BLP-16501 • Play Guitar With The Ventures	BST-8027/BLP-2027 • Ventures In Space	BST-8014/BLP-2014 • Dance With The Ventures
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BST-8033/BLP-2033 • The Ventures Knock Me Out!	BST-8019/BLP-2019 • The Ventures Play Telstar And The Lonely Bull	BST-8004/BLP-2004 • The Ventures
BST-8031/BLP-2031 • Walk—Don't Run, Vol. 2	BST-8017/BLP-2017 • Going To The Ventures Dance Party	BST-8003/BLP-2003 • Walk—Don't Run

PRINTED IN U.S.A.

IF I'D BEEN A DIFFERENT MAN

If I'd been born a different kind
With a different heart
And a different mind
I might have stayed afraid of what I'd find
I guess your love will keep

My but the mountain's steep
And it's hard to see
But you must weep
Oh I loved you
Oh I loved you

If you just knew
How close I came to staying
But then again
You never heard a word I was saying
I just as well as spent my time praying
My but the valley's deep

My but the mountain's steep
And it's hard to see
But you must weep
Oh I loved you
Oh I loved you

If I'd been a different man
I might have tried to understand
I might have stayed there safely in your hands
Lord why can't I sleep

WHEN IT WAS DONE ***

If I could bind your mind to mine
In time I'd keep you from that world of his
If I could change the strange-ness in your kind
Then I'd know where your soul is
And then I'd know what song I'd have to sing
To touch that chord within you
And I would weave such wonders
And when it was done I'd win you

If I could stand with the stars on either hand
And say girl this ain't the answer
If I had been where you're going
But then I'll never be a dancer
But if I was I'd know what step to take
And laugh at what had freed me
And smash the great wall down girl
And when it was done
You'd need me
If I could face the fate that waits to cast me in the scrambles
And sit a-cross the velvet boards
From God and gamble
And if I could
I'd know what chance to take
And before the devil sold you
I'd bet my soul against the stars
And when it was done I'd hold you

ALL SONGS COMPOSED BY JIMMY WEBB

* BEFORE NILSSON — VIOLIN SOLO / SID SHARP
* * ©1968 CANOPY MUSIC, INC.
* * * ©1968 JAMA MUSIC

THE HIVE **

See her walking whitely as tho she really was a v
with her tiny feet precisely on the line,
And she thinks her whitely thought about the wh
bought,
and the altar crouches silently waiting for the vi
and you can almost hear the buzzing of the hive.

They play the whitely music as tho it was really
and in the parking lot they're lettering a sign,
the preacher says the proper things and then the
and now they'll all get roaring drunk, pretend
alive.
While the proud procession leads her to the hive.

God bless our happy cubicle, keep it safe and san
homogenized and pasteurized, there's no place li

Behold the formal female disappearing thru the
dreamed of this since she was only nine,
she's never really fought it and now by god she's
altar crouched silently waiting for the virgin to
and you can almost hear her screaming in the hi

LUCKY ME **

Lucky Me, I'm finally free,
free to chase the moon, free to paint the town,
now that there's no nuisance hangin' around on
and no more "I Love you's" that I could not retu
no more laughing at the girl who never learned.
The one who always lost her key....
Lucky me
There's no more we.
I finally did the trick, I'm such a clever guy,
got rid of that softy who tried so hard to please,
the one who loved me so and never made me cry,
the one who loved me so I never knew just why.
The short one with the knobby knees,
Lucky Me.

THAT'S THE WAY IT WAS **

There once was a town where a boy could have a
And there weren't any subways and there wasn'
And the green things grew as green things will.
you could hear the grass grow if you stood real s
and the honey bees would buzz.
You may not believe it, but that's the way it was.

There once was a town where I grew to be a man,
and when I grew, I grew just as tall as I could st
where the green things grew on my own good la
and they called me by my name and they always
And the honey bees would buzz,
You may not believe it, but that's the way it was.

There once was a town,
in the one I'm thinking of, a man could find a wo
could fall in love,
And a man could have a boy, and a boy could hav
and there weren't any subways and there wasn't
And the yard went on forever....

ALL THE LYRICS TO THE JIMMY WEBB SONGS ARE INCLUDED IN THIS ALBUM

IF I'D BEEN A DIFFERENT MAN

If I'd been born a different kind
With a different heart
And a different mind
I might have stayed afraid of what I'd find
I guess your love will keep

My but the mountain's steep
And it's hard to see
But you must weep
Oh I loved you
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From God and gamble
And if I could
I'd know what chance to take
And before the devil sold you
I'd bet my soul against the stars
And when it was done I'd hold you

THE HIVE **

See her walking whitely as tho she really was a virgin
with her tiny feet precisely on the line,
And she thinks her whitely thought about the whitely things she bought,
and the altar crouches silently waiting for the virgin to arrive,
and you can almost hear the buzzing of the hive.

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and in the parking lot they're lettering a sign,
the preacher says the proper things and then the rusty alto sings,
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While the proud procession leads her to the hive.

God bless our happy cubicle, keep it safe and sanitized,
homogenized and pasteurized, there's no place like numb.....

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no more laughing at the girl who never learned.
The one who always lost her key....
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There's no more we.
I finally did the trick, I'm such a clever guy.
got rid of that softy who tried so hard to please,
the one who loved me so and never made me cry,
the one who loved me so I never knew just why.
The short one with the knobby knees,
Lucky Me.

THAT'S THE WAY IT WAS **

There once was a town where a boy could have a dog,
And there weren't any subways and there wasn't any smog.
And the green things grew as green things will,
you could hear the grass grow if you stood real still.
and the honey bees would buzz,
You may not believe it, but that's the way it was.

There once was a town where I grew to be a man,
and when I grew, I grew just as tall as I could stand,
where the green things grew on my own good land,
and they called me by my name and they always shook my hand.
And the honey bees would buzz,
You may not believe it, but that's the way it was.

There once was a town,
in the one I'm thinking of, a man could find a woman and a man could fall in love,
And a man could have a boy, and a boy could have a dog,
and there weren't any subways and there wasn't any smog.
And the yard went on forever....

ALL SONGS COMPOSED BY JIMMY WEBB

* BEFORE NILSSON — VIOLIN SOLO / SID SHARP

* * ©1968 CANOPY MUSIC, INC.
* * * ©1968 JAMA MUSIC

THE YARD WENT ON FOREVER

Is everyone safe?
Has everybody got a place to hide?
Is everybody warm inside?
Hear them singing? All the women of Pompei,
Standing with the Kansas City housewives in doorways,
in volcanoes and tornadoes on Doomsday.

There were houses, there were hoses, there were sprinklers
on the lawn, there was an ironing board,
and she would stand amid her understanding,
and ask the children what they'd done at school that day,
and the yard went on forever.
There were blouses, with print roses, checkered shirts
and white levis, there was a frying pan,
and she would cook their dreams while they were dreaming,
and later she would send them out to play,
and the yard went on forever.

Is everybody safe?
Has everybody got a place to hide?
Is everybody warm inside?
Hear them singing? All the women of Bombay,
Standing with the Nagasaki housewives in doorways,
in eruptions and destructions on Doomsday.

WATER MARK *

How delicate the Tracery of her fine lines,
Like the moon light lace tops of the evening pines,
Like a song I have heard thru a closed door,
Like an old book when you cannot read the writing anymore.
How innocent her visages my child lover lies,
Pressed against the rain swept windy windows of my eyes,
An antique etching glass design that somehow turned out wrong,
And I'm looking thru old varnish, at my late lover's body caught
on ancient canvass,
and decay disappearing even as I see the sun,
How tenderly the tapestry is draped with my regret,
Like the bitter sweet embroidery that hasn't faded,
Yet, but I see the details dying that distant soft design,
Like the taste of summer fading from the dusty winter wine,
How secretly how silently my sorrow disappears,
I can't see it with my eyes or hear it with my ears,
Like a water mark that's never there and never really gone,
I'm looking thru old varnish at my late lovers body,
caught on ancient canvass and decaying disappearing,
even as I see the sun.

INTERIM **

We were stranger than the others and they knew they had to hold us
with a lighter hand.
Most mornings found us searching for the answer and most evenings
weren't suitable.
We were wound about so tightly that we couldn't touch each other with
a straw.
And Sue I've got no real regrets but then why did you let both of us
touch you?

We were never really all that close I guess I'm really gettin' mad for
nothin'.
Your mother had a sofa and she rode it like she tho't it was a
coach and four.
You were marching in the drill team and I swear you tho't you really
had a boyfriend, didn't you?
I never really wanted you but Sue how could you face him every
morning?

I have several lives to live and each one of them continues without
asking,
It's all that I can do to count my skeletons and take my paid vacations
Your beauty titles ring a little strangely in my ears sometimes in
certain rooms.
It may be true that you were innocent but Sue then why are you not
crying?

GAYLA **

Gayla's taken all her bows in hand, she's skipping* like a stone
thru the garden.
She's chasing her small butterflies all thru the golden morning.
But what ancient beast have you set to wait,
beside her tiny garden gate,
As tho you did not know she was a child,
As tho you did not have your dagger filed,
beneath your red soaked stinging cloak.

Gayla's learning all the monnbeam's names, she counts all the stars
on her fingers.
She could put dust on old moth wings and fly thru the golden morning.
But what ancient demon would you dare unloose,
upon that tiny pink pale throat,
As tho you did not know she was your dream,
as tho you did not mean to make her scream,
God damn you, God damn you.
Damn you and your dirty joke.

**Before Nilsson*

THE FIRST HYMN FROM GRAND TERRACE

There was a hill we climbed
And the verse we rhymed went flying 'cross the waving grass
Like silver bells
Against the curtain that the sky had made
And so we played
It was a sunny day
And so we lay beneath a rock that sheltered us from passing planes
And the earth caught fire
When you turned — but nothing burned
And there were nights when the lights would take us
no where for a little while
The cars would pass
We were out of gas
And didn't care
Tho' we walked a mile
There was a D.J. in L.A.
We used to tune him in at night to hear our favorite song
We always heard it at the perfect time
Up on the hill we climbed
And now she's gone
And I'm alone
And tho' say I should be safe, secure and sane
I remember yesterday
And the games that children play

OUR SPECIAL THANKS TO THE CHILDREN'S CHOIR: BOB / MEG / DAVID / NAN / KAREN / RONNIE / MICHAEL / LORRAINE / LINDA / GREIG / CANDY / DAVID / DOUGLAS / PAUL / ROBERT / JIMMY / AND TO GINGER BLAKE, SHELLEY CLARK, SHIRLIE MATTHEWS, GLORIA JONES

American Gigolo

ORIGINAL SOUNDTRACK RECORDING
MUSIC COMPOSED BY GIORGIO MORODER

featuring
BLONDIE/"CALL ME" CHERYL BARNES/"LOVE & PASSION"

PD-1-6250

SIDE ONE

CALL ME (Theme from American Gigolo)
LOVE AND PASSION
NIGHT DRIVE

SIDE TWO

HELLO MR. W.A.M. (Finale)
THE APARTMENT
PALM SPRINGS DRIVE
NIGHT DRIVE (Reprise)
THE SEDUCTION (Love Theme)

Album Produced by Giorgio Moroder

Drums and Percussion/Keith Forsey
Keyboards and Music Arranging/Harold Faltermeyer

Recorded at Westlake Audio, Los Angeles, California
Mixed and Mastered at Allen Zentz Recording

Paramount Pictures Presents A Freddie Fields Production • A Film by Paul Schrader • Richard Gere in "American Gigolo"
Lauren Hutton • Executive Producer Freddie Fields • Produced by Jerry Bruckheimer • Written and Directed by Paul Schrader

A Paramount Picture

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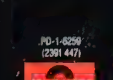

DICK GREGORY: THE LIGHT SIDE: THE DARK SIDE

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JACK WAKEFIELD
TAKES CONCORD

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RECORDED LIVE AT
THE CONCORD HOTEL

Legend RECORDS

LLP 3000

JACK WAKEFIELD
TAKES CONCORD

ON TO VICTORY — MOBILE UNIT

MONTICELLO WAS NEVER LIKE THIS

This guy was born Milton Fagin in Brooklyn but in spite of it he is one of the nicest guys in the whole world! (Joke)

Jack Wakefield grew up to be a whoppin' 6'-2" and in our opinion one of the greatest "natural" comedians in the world.

He has played the top clubs in the U.S.A. including the Copa and Latin Quarter in New York.

He has appeared on T.V. and Radio in the U.S. and London with Red Buttons, George Jessel, Robert Q. Lewis and many other well known stars.

This is Jack's debut on record — watch for him he's going all the way!

Jackie Bright — Personal Mgr.
G.A.C. — Agency

"Jack Wakefield displays great flashes of talent."
— N.Y. Post — Earl Wilson

"Jack Wakefield is really funny."
— N.Y. Daily News — John Chapman

"Jack Wakefield is an enormously talented young man who sings quite as well as the stars he mimics."
— Boston Daily Record — George Clarke

"Jack Wakefield is one of the freshest and funniest comics to hit the west coast in years. He is a likeable, exceptionally fast talking comic whose handling of the heckler proved him to be not only a sharp ad-libber but a good-natured diplomat as well."
— Hollywood Reporter — Hank Grant

BYE BYE BIRDIE

GUARDING THE FOUNTAIN OF YOUTH

FACE TO FACE WITH THE ENEMY

AFTER A HARD DAY AT THE FRONT

VICTORY DINNER FOR THE HERO

COVER DESIGN: FRANK LERNER

PRODUCED BY: JAYSINA

Side One

We Can All Have It Together 3:55
(Donlinger/Been)

Brother I Wonder 2:22
(Donlinger/Been)

Love Has Come to Me 3:11
(Marty Grebb)

Will I Know When My Time Comes 3:00
(Donlinger/Been/Donlinger)

Two Step Tussle 3:34
(Marty Grebb)

Take Me By the Hand 3:10
(Donlinger/Been)

Side Two

Lady Come Softly 2:36
(Donlinger/Been/Donlinger)

The Dawn [illegible]:56
(Marty Grebb/Ken Wolfson)

Never Gonna Go Back 3:42
(Donlinger/Been/Tegza)

De[illegible] 3:11
(Donlinger/Been)

Hopefully We'll All Remain Together 4:20
(Donlinger/Been)

All songs ASCAP—Barncard Songs

Special Thanks To:
Bill Graham
Mo Ostin
Fred Catero
Dean Crystal
Bill Trant

Lovecraft

Michael Tegza
Jim Donlinger
Michael Been
Marty Grebb

Produced by Lovecraft for
Jonathan Strong Smith
Productions

Engineering: Steve Barncard

Mixdown: Fred Catero

Photographs: Robert F. Boudreaux

Recorded at
Wally Heider Studio

RS 6419

B-8000

MONO + STEREO

entre deux rêves

CHARLES AZNAVOUR

Barclay

B-8000

Mono + Stéréo

CHARLES AZNAVOUR

FACE 1

EMMENEZ-MOI
Charles Aznavour 3'31

ÉTEINS LA LUMIÈRE
Charles Aznavour 2'54

ADIEU
Ch. Aznavour / H. Byrs 3'32

UN JOUR
Charles Aznavour 2'25

LES VERTES ANNÉES
Ch. Aznavour / J. Davis 2'17

JE REVIENS FANNY
Charles Aznavour 2'36

FACE 2

YERUSHALAIM
Charles Aznavour 2'14

ENTRE NOUS
Charles Aznavour 2'34

J'AIMERAI
Charles Aznavour 2'10

IL TE FAUDRA BIEN REVENIR
Ch. Aznavour / G. Garvarentz 2'25

AU VOLEUR
Charles Aznavour 2'55

TOUT S'EN VA
Charles Aznavour 3'24

Arrangements
et Direction Musicale :
Christian GAUBERT

COLUMBIA
GUARANTEED HIGH-FIDELITY
MASTERWORKS

Quintet for Wind Instruments, op. 26, The Philadelphia Woodwind Quintet

Quintet for Wind Instruments, op. 26, The Philadelphia Woodwind Quintet

SCHOENBERG

Quintet for Wind Instruments, op. 26, The Philadelphia Woodwind Quintet

PAINTING: S. NEIL FUJITA—PRIVATE COLLECTION

ML 5217

COLUMBIA
GUARANTEED HIGH FIDELITY
MASTERWORKS

SCHOENBERG

QUINTET FOR WIND INSTRUMENTS, Op. 26

THE PHILADELPHIA WOODWIND QUINTET

William Kincaid, Flutist; John de Lancie, Oboist;
Anthony Gigliotti, Clarinetist; Sol Schoenbach, Bassoonist;
Mason Jones, French Horn Player

■ Schoenberg's first two creative "periods" were both crowded into the sixteen years before the First World War. During this comparatively short space of time, he traversed such different styles as those of *Verklärte Nacht*, Op. 4, and *Pierrot Lunaire*, Op. 21. From 1914 to 1923, however, he published no music at all. It would almost surely be incorrect to suppose that his creative powers were simply lying fallow during these years, and were to spring completely rejuvenated to loftier conceptions at their end. Actually, the time was spent in serving two rather brief stretches in the Austrian army, doing some literary writing, sketching the music for *Die Jakobsleiter* (an oratorio that he was never able to bring himself to complete), and teaching some of his best pupils.

Schoenberg was never a man to write music merely for the sake of doing something. He seems always to have felt that he must have something definite to say, and he preferred that that something should be fresh and new. In his later compositions, this general attitude caused him to avoid exact repetitions of his thematic materials. But in addition to this characteristic, there are reasons for supposing that by 1914 he had come to realize, consciously or unconsciously, that the freedom he had gained through espousing atonal music with its equal use of all twelve tones of the chromatic scale was simply not enough. Music may seem to flourish from a completely free use of fancy, but past centuries have demonstrated very conclusively that the difference between man-made music and that of the birds is that man prefers to work within the prescribed limitations of an organized system of tones.

At any rate, Schoenberg only started to compose once more when he moved to Modling near Vienna in 1920 and met Josef Matthias Hauer. Schoenberg has hotly maintained that he "invented" the row-technique and, conversely, that he was uninfluenced by Hauer, but those who were close to him during those years, notably Egon Wellesz, have admitted that this was not quite true. However much the row-technique differs from Hauer's *Tropes* and *Grundgestalten*, the idea of organizing the twelve tones according to some new principle, together with details of method and terminology, are sparks from Hauer that set Schoenberg's tinder once more in flame.

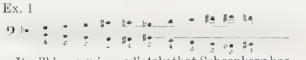
It is easy to see from the first compositions of this period that the technique had not matured during any previous "fallow" period. The five piano pieces of Opus 23 show a definite striving towards new types of organization, but only the last of them, *Walzer*, is completely realized in the row-technique. And even it uses the row in the most primitive fashion possible. There is a single 12-tone row, used only in its prime position without recourse to a mirror inversion, and only two statements of the crab of the row are introduced near the end of the piece by way of furnishing accompaniment. In the Serenade for baritone and seven instruments, Op. 24, the picture is not much different. Of its seven movements, the third, *Variationen*, is based on a theme of 14 notes (one of the twelve notes is omitted and three are repeated), and only the fourth movement, *Sonett Nr. 217 von Petrarca*, uses the technique consistently. In both movements, the first regular use of the mirror inversion may be found, but still no transpositions of either the row or the mirror. Indeed, the baritone (who sings only in the fourth movement) must negotiate nearly thirteen straight statements of the prime row, varied only rhythmically and by occasional octave displacements of the notes.

With the *Suite für Klavier*, Op. 25, the first use of a transposition occurs, but even here it is introduced for a special purpose. The row includes a tritone, G to D-flat, and Schoenberg inverts it about an axis that will produce the interval on the same two notes; he also transposes both row and mirror up a tritone, so that the same notes will also appear in these transpositions. Needless to say, the emphasis on these two notes make them predominate throughout the *Suite*, and Schoenberg has to display considerable ingenuity to restore the balance between his "twelve equal notes."

Thus only with the *Wind Quintet*, Op. 26, does Schoenberg's experimentation with the method reach its logical end and give us the first composition written with all of the resources that we now associate with the technique. This, of course, is not to say that for Schoenberg the Quintet marks the end of the road. It was, in fact, only a beginning, and periodically he instituted changes in the method to perfect it further. For example, in the Quintet he used the various transpositions merely to provide himself with different series of notes. Since they had no functional significance for him at this stage, he could use more than one transposition simultaneously. Starting with the *Begleitungsmusik*, Op. 34, however, the transpositions were treated exactly like keys. By using only one at a time, he could establish pitch-levels and build structures resembling the forms of classical music. What he gained thereby from the point of view of form, however, deprived him of a free use of the transpositions and lessened motility in the design of subtly varied themes. It is precisely this characteristic that is exemplified at its richest in the Wind Quintet, making it a work particularly worth close listening and study. To aid in this, the remainder of these notes will be devoted to some old-fashioned thematic analysis on the theory that with this very new-fashioned composition a little guidance may prove helpful.

■ The entire quintet is constructed from the following two patterns. The ascending series is the basic row (R), and the descending its inverted mirror (M). The figures below stand for the number of half steps between each pair of notes. By definition this interval is the same for both row and mirror, since where the row ascends by any interval, the mirror descends by the same interval, and vice versa. Both series may be used either from left to right, or from right to left. In the latter case, it is said to be the crab (C) of the row or mirror. The patterns may also be transposed so that their first note falls on each of the twelve chromatic notes. There are various systems of indicating the transpositions, but here they are numbered in an ascending series from 1 to 12, making the complete abbreviation appear as the following: R1, CR8, M12, and so forth.

Ex. 1



It will be seen immediately that Schoenberg has designed this particular row with certain special characteristics. It splits naturally into two almost symmetrical halves, the only difference being that the first half ends by dropping a half step whereas the second drops a minor third. If the terminal notes of these two halves (notes 1, 6, 7, and 12) are extracted, they may be formed into either of two chords, one with the notes separated by perfect fourths—C, F, B-flat, E-flat—and the other by perfect fifths—E-flat, B-flat, F, C. In between these terminals are two segments of four notes each, with the notes in each segment separated by whole tones. Because a 12-tone composer works with a melodic pattern rather than a scale, the one thing found least often in a 12-tone composition is a fast run up or down a diatonic or chromatic scale. Such a run can be contrived—practically any arrangement of the notes is possible—but it generally requires considerable manipulation of the notes, and the attempt is rarely made. With this particular row, however, Schoenberg had a scale of sorts ready at hand, and he made the most of it by dropping the four terminals into the accompaniment and running through the remainder. It is not quite a whole-tone scale, since it has a half step at the junction of the two segments, but it gets him over considerable ground with dispatch.

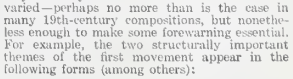
■ Contrapuntally speaking, Schoenberg's music always has such a high specific gravity that anything approaching an exact analysis would require a description of practically each measure. At the same time, there is an over-all plan to each movement of the Quintet, and if one watches for the principal themes it will soon be revealed. The only difficulty is that the themes are themselves varied—perhaps no more than is the case in many 19th-century compositions, but nonetheless enough to make some forewarning essential. For example, the two structurally important themes of the first movement appear in the following forms (among others):

Ex. 2

The second series serves much the same purpose as the second theme in a conventional sonata movement, although actually it is more closely related to the first theme than would be usual in a sonata-allegro form. It is, in fact, the mirror inversion of the main theme, raised a major third. Once one can hear out these two basic patterns from their often quite complicated backgrounds, however, the structure of the movement should emerge.

In the second movement, the oboe states the main theme. As always, it is derived from the row, but this time it takes off from its fourth note.

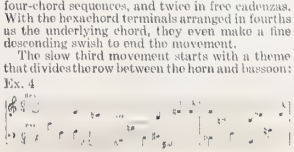
Ex. 3



A mirror version of the first four notes of the theme may usually be found close after any statement of the main theme. Although these themes delimit the sections of the movement, they are used far less in the elaboration of those sections than the scalelike figure of the second half of the main theme. These four-note scales undergo all sorts of development—in strettos, in four-chord sequences, and twice in free cadenzas. With the hexachord terminals arranged in fourths as the underlying chord, they even make a fine descending swish to end the movement.

The slow third movement starts with a theme that divides the row between the horn and bassoon:

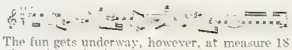
Ex. 4



This general pattern continues through three full statements of R1, and then when the bassoon is replaced by the clarinet (with added figurations in the flute and oboe), there are three more full statements of M1. There is a deceptively similar stretto beginning at measure 46, but here the various transpositions of the mirror do not interlock, but go their separate ways. After a brief fast section, however, the interlocking mirror form returns at measure 82. This is developed rather thoroughly, ending in a free cadenza which leads back to the opening theme. A very short faster section, built on a new theme, collapses almost immediately into the slow tempo, and after a few measures the movement ends without a further citation of the main theme.

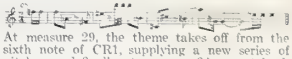
The Rondo is built less on a theme than a rhythm. The clarinet sets up the rhythm, and then, its first notes overlapping the final notes of the clarinet, the flute repeats it. The flute's statement starts with the seventh note of R1, and thus introduces the theme at a higher pitch. Two measures later, the bassoon repeats the flute's version two octaves lower. These three entries are closely enough related to make a single example sufficient illustration:

Ex. 5



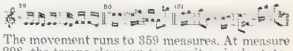
The fun gets underway, however, at measure 18 where the crab of the row is used to supply the pitches to go with this identical rhythm:

Ex. 6



At measure 29, the theme takes off from the sixth note of CR1, supplying a new series of pitches, and finally at measure 34 we get back to the original form of the theme, raised by an octave. More or less recognizable repetitions of the full theme may be found at measures 83, 105, and 110, but even before these points, the rhythm of the opening three notes has been so thoroughly established that Schoenberg turns to doing stunts with it. These appear in such variety that it would be hopeless to list them all, but a few samples may give an idea of what to expect:

Ex. 7



The movement runs to 359 measures. At measure 298, the tempo slows up to permit a single statement of the opening theme of the first movement (by way of tying things into a neat package), but nowhere in its course is there another full statement of the opening theme of this movement. Strangely enough, the lack is scarcely noticeable. Schoenberg drives the movement along with such propulsion and with so many new ideas that the old can be safely forgotten. To preserve the amenities, there are gestures in the direction of a return to the main theme at measures 335 and 347, but neither gets past the opening three E-flats before rushing off to other notes. Anyone who has stayed with the piece this far will hardly be in a mood to object—particularly when, after so much dissonance, Schoenberg brings his Quintet to a close with all five instruments playing a unison E-flat, the first note of the Quintet's row and mirror.

RICHARD S. HILL

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schoenberg

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VIOLA—Godfrey Layefsky
CELLO—Tony Sophos
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Gunther Schuller *(conductor)*

Xmas '56
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SPL 705 ARNOLD SCHOENBERG: SUITE OP. 29

Schoenberg's *Suite Op. 29* for a septet of performers was written in Berlin in 1926 when the composer was holding a professorship in the Academy of Arts as a successor to Busoni. The work falls into what may be called the third period of his musical development. His earliest period included his least forbidding works (*Verklaerte Nacht, Gurre Lieder*) which had served as links with the familiar romanticism of Wagner and Mahler or the academicism of Brahms. By 1909, the second period began with *Three Piano Pieces Op. 11*, and Schoenberg moved definitely in the direction of atonality—a direction already noticeable in his *Songs for Orchestra Op. 8* and his *First String Quartet Op. 7*. It was about this time that the composer, always articulate about the musical problems he set himself and their solution, wrote: "Now, however, that I have definitely started on my journey, I may confess to having broken off the bonds of a bygone aesthetic, and if I am striving towards a goal that seems to me to be certain, nevertheless, I already feel the opposition that I shall have to overcome. I feel also with what heat even those of the feeblest temperament will reject my works, and I suspect that even those who have hitherto believed in me will not be willing to perceive the necessity of this development." The latter part of this statement was not merely prophecy of things to come, for Schoenberg had already experienced violent audience opposition to his *Pelleas und Melisande* and *First String Quartet*. The prophecy, however, was fully borne out by the critical abuse he met as he followed what he deemed a necessary path of development. In 1912, Huneker, hearing *Pierrot Lunaire*, described it as, "The very ecstasy of the hideous . . . What kind of music is this, without melody in the ordinary sense; without themes, yet every acorn of a phrase contrapuntally developed by an adept; without a harmony that does not smite the ears, lacerate, figuratively speaking, the ear drums; keys forced into hateful marriage that are miles asunder, or else too closely related for aural matrimony; no form, that is, in the scholastic formal sense, and rhythms that are so persistently varied as to become monotonous . . ."

In his third period (after 1923), Schoenberg advanced beyond atonal experimentation to the twelve tone mechanistic evolution of a theme through the use of a "tone row"—the twelve tones of the chromatic scale arranged in a pattern of his choice, then inverted, reversed, etc. Among the works that fall into this group (beginning with *Five Piano Pieces Op. 23*) is this *Suite Op. 29*—a work scored for piano, piccolo clarinet, bass clarinet, violin, viola, and cello. The combination of instruments is unusual, as is the treatment of the piano whose part is closely interwoven with the rest of the ensemble in concertante form. The four movements follow classical form (overture, scherzo, adagio, gigue); the style, however, is twelve tone. To understand the logic behind this blend of orthodox and unorthodox, one must go back to Schoenberg's writings: "Analysts of my music will have to realize how much I personally owe to Mozart. People who look unbelievingly at me, thinking I am making a poor joke must understand my reasons." What his reasons are may be gathered from the following: "Form in the arts and especially in music aims primarily at comprehensibility. The relaxation which a satisfied listener experiences when he can follow an idea, its development, and the reasons for such development is closely related, psychologically speaking, to a feeling of beauty." This much of the statement no one will quarrel with; it is in the latter part of it that Schoenberg seems ironical to those who cannot reconcile themselves to his musical expression: "Composition with twelve tones has no other aim than comprehensibility . . . But though it seems to increase the listener's difficulties, it compensates for this deficiency by penalizing the composer. For composing thus does not become easier but rather ten times more difficult. Only the better-prepared composer can compose for the better-prepared music lover." This may arouse some wry sympathy for the composer, but it gives little solace to the average listener. To understand why twelve tone technique is "supremely comprehensible," one must accept Schoenberg's music (this is his oft stated view) not as a break with the past, but as a continuation and synthesis of the past and "an ascending to a higher and better order." And in Schoenberg's view there is a rational basis for assuming comprehensibility via twelve tone technique. Let us consider what this is and bypass for the time being, as does Schoenberg, other more familiar and viable components of comprehensibility which are outside his aesthetic. Rene Leibowitz, firm disciple of Schoenberg, thus states the case: "Thus (i.e. with twelve tone technique) he invents a tool for composition which builds the most 'economical' of all possible principles of unification; for all the musical happenings in a given piece are inevitably traced back to one fundamental idea. At the same time, this unifying principle gives a functional meaning to every vertical or horizontal musical structure, for it encompasses them all. Furthermore, it both permits and justifies the invention of any melodic-harmonic aggregation and the elaboration of counterpoint *for its own sake*. Because the tone-row includes all twelve tones of the chromatic scale and may be transposed to every degree of that scale, the total resources of chromaticism are finally related to a single norm. Finally, such a unifying principle makes *perpetual variation* the *conditio sine qua non* of its existence, since it may be said that every twelve tone piece is nothing but a series of variations on the original row."

The first movement of *Op. 29* is in sonata form and gives an exposition of the tone-row idea with the clarinet setting forth the basic idea. In the first and fourth movements, the technique makes possible the use of involved counterpoint. The listener will seek in vain, however, for melody as he understands it. This despite Schoenberg's statement: "It is true perhaps that one starts to understand a piece only when one can remember it at least partially." But making a work easy to remember involves "giving in to popular demands for comprehensibility—demands which do not always correspond entirely to the demands of higher art" and which, in Schoenberg's opinion, lead to restatement, repetitiousness in slightly varied form, and over-simplification to which such composers as Schubert, Schumann, and Wagner succumbed. "The mature listener will," despite the pleasantness involved, "refuse to listen to baby talk" and "will demand to be told the more remote matters, the more remote consequences of the simple matters he has already comprehended." There are those who while seeing the incontrovertible truth of the preceding statement will find it difficult to reconcile it with another of the composer's dicta: "The possession of an ear trained through composing should not entitle a man to humiliate his innocent and less fortunate neighbor."

It is interesting to consider for a moment the works that were making their debuts in 1926 and vying with *Op. 29* for public attention. These included: Stravinsky's *Oedipus Rex*, Carpenter's ballet about American life—*Skyscrapers*, Walton's humorous *Façade* to Sitwell's poetry, Varese's dissonant *Amériques*, Honegger's oratorio *King David*, Krenek's jazz opera *Jonny Spielt Auf*, Berg's *Wozzeck*, Hindemith's neoclassic *Cardillac*. Neoclassicism with or without modern rhythms characterizes most of these works; nervous tension in most cases substitutes for emotion. The years have yet to show whether Schoenberg's new system will have effects of any more consequence and durability on the mainstream of music than any of these, or whether his elaborate system will be considered no more than an ingenious exercise availing itself of much artifice if but little art—a complex arrangement of notes to evoke admiration on paper but in performance evoking no more response than a mathematical computation.

BERNARD LEBOW

SPL 705 ARNOLD SCHOENBERG: SUITE OP. 29

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SIDE A

1. SISTER SILVER 5:45
2. TOMORROW 6:10
3. BRIGHTNESS 4:49

SIDE B

1. BEIN' GREEN 4:41
2. THE MAN 7:22
3. BLUES TO BE THERE 4:56

Johnny Lytle	vibes and percussion
Houston Person	tenor saxophone
Mickey Tucker	keyboards
Mervyn Bronson	bass
Larry Killian	congas and percussion
Idris Muhammad	drums
Fred Miller	percussion A-2

In his mid-60s blockbuster album and single **"The Village Caller,"** later LPs like **"Happy Ground"** and **"The Loop,"** and his recent Muse release **"Everything Must Change"** (MR 5158), Johnny Lytle's music has always been about **feel**. He's not a vibist who always plays a lot of notes, but he is one who chooses them carefully. Which maximizes the effect of his arrangements — usually aided by a funk-conscious conga player (on past Lytle LPs, Ray Barretto and Johnny Pacheco, among others) and a solid-sending organist (Lytle B-3 cohorts have included Milton Harris, Jimmy Foster and Billy Nunn). Along with a good drummer, they both fill the holes between Johnny's exquisite, echoey stabs (after all, Lytle **is** an ex-boxer, which gives us two explanations for this album's title) — with the richest, bluesiest bottom **anywhere.** (Just ask anyone who still hears "The Village Caller" in their sleep.) And on **"Fast Hands,"** producer Houston Person not only preserves this very feel, but also expands it — into an album of sometimes modal, sometimes classic jazz for the Eighties, strong on cogent improvisation, featuring a group of crack sidemen, and always showcasing Johnny Lytle, sounding better than ever.

That said, you really should stop reading — and start listening. But before you do, here are a few last things to keep in mind. In this performance, the role of the conga player is played by Larry Killian. **"Fast Hands"** reunites Mr. Killian, frequently heard on Muse releases and other settings in which a good groove is essential, with Mr. Lytle; for example, they recorded together on the latter's 1969 LP, **"Close Enough."** In addition, the role of the organist is played by the versatile Mickey Tucker, on electric and acoustic pianos. (As such, you might call Mr Tucker's feat a **tour de force.**) And, other key roles are played by Person (featured briefly, but in a surprising shift of tenor styles, especially to people who only consider him a "mainstream" stylist), Muhammad (cooking as usual) and Bronson (too little heard from since his early Seventies work with Larry Coryell). Also, Johnny Lytle's writing skills are well displayed, in varying moods and tempos. "Sister Silver," for example, after a moody beginning, cuts the vibist loose on an attractively swinging line reminiscent of "Poinciana." "Tomorrow," more a pop vehicle, features a sensitive Lytle ballad performance. "Brightness," a dramatic, almost cinematic tune, is actually a fast waltz, and features Lytle's freest and most percussive work on the date. And on side B, it's classic Lytle, the brand we fondly remember: on his own "The Man," a bluesy treatment of Joe Raposo's "Bein' Green," and a blues in C written by Duke Ellington entitled "Blues To Be There."

And now, it's your turn to feel . the music of Johnny Lytle.

—Michael Rozek

Produced by Houston Person

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CALIFORNIA SOUL

A LEGEND IN ITS OWN TIME

SIDE 2

YOU'VE LOST THAT LOVIN' FEELIN'

WE CAN MAKE IT WE CAN

WHEN NOBODY CARES

DON'T SAY YOU LOVE ME

WISH I KNEW

MY WORLD IS EMPTY WITHOUT YOU

PHOTOGRAPHER J. DEMPKNOCK

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SILVER APPLES
CONTACT
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Side Two:
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WATER
RUBY
GYPSY LOVE
YOU'RE NOT TOOLAR ON
Side Two:
I HAVE KNOWN LOVE
A FOX ON YOU
CONFUSION
FANTASIES
KAPP
All music composed, arranged and performed by the Silver Apples: Simeon (The Simeon, Banjo and Vocals), Danny Taylor (Drums)/Produced by: Barry Bryant, Dan Taylor and Simeon/Art: Anonymous Arts/Engineering: Jack Hunt — TTG, L. A. and The Family at Apostolic Studios, N.Y./Photography: Charles Silver (front), Stan Wayman (back) courtesy of Life Magazine © Time Inc./All Lyrics by Simeon with the exceptions of Ruby Cousin Emmy), Gypsy Love (from a poem by S. Warren), I Have Known Love (Eileen Lewellen) and Fantasies (Larry De Mott)/All world rights reserved by The Magic Theatre, Inc. and cleared through BMI (Exception: Ruby—Northern Music Corp. ASCAP)/ Thanks to Pan Am for the Jet, John Walsh our Kapp Contact and our local Contact for . . .

Tim Buckley

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SIDE ONE

1. I CAN'T SEE YOU	(Beckett-Buckley)	2:40
2. WINGS	(Buckley)	2:30
3. SONG OF THE MAGICIAN	(Beckett-Buckley)	3:05
4. STRANGE STREET AFFAIR UNDER BLUE	(Beckett-Buckley)	3:10
5. VALENTINE MELODY	(Beckett-Buckley)	3:40
6. AREN'T YOU THE GIRL	(Buckley)	2:01

SIDE TWO

1. SONG SLOWLY SONG	(Beckett-Buckley)	4:13
2. IT HAPPENS EVERY TIME	(Buckley)	1:49
3. SONG FOR JAINE	(Buckley)	2:43
4. GRIEF IN MY SOUL	(Beckett-Buckley)	2:03
5. SHE IS	(Beckett-Buckley)	3:05
6. UNDERSTAND YOUR MAN	(Buckley)	3:06

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The musicians who participated in this recording are: Lee Underwood, lead guitar; Tim Buckley, guitar; James Fielder, bass; Billy Mundi, drums & percussion; Van Dyke Parks (courtesy of M-G-M Records), harpsichord, piano, celesta.

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2. WORLD PARTY 4:05
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Jack Elliott, Musical Director

HARRISON FORD IS THE

BLADE RUNNER

JERRY PERENCHIO AND BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION
STARRING HARRISON FORD
IN BLADE RUNNER WITH RUTGER HAUER SEAN YOUNG
EDWARD JAMES OLMOS SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES
EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL
ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL DIRECTOR OF PHOTOGRAPHY JORDAN CRONENWETH
PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT
PANAVISION® TECHNICOLOR® DOLBY STEREO
A LADD COMPANY RELEASE IN ASSOCIATION WITH SIR RUN RUN SHAW
WARNER BROS. A Warner Communications Company

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SIDE ONE

LOVE THEME
Arranged & orchestrated by **PATRICK WILLIAMS**
Alto saxophone: **TOM SCOTT**
Drums: **STEVE SCHAEFFER**
Bass: **NEIL STUBENHAUS**
Fender Rhodes: **MICHAEL LANG**
Guitars: **TOMMY TEDESCO and DAN FERGUSON**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**

MAIN TITLE
Arranged & orchestrated by **EDDIE KARAM**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

ONE MORE KISS, DEAR
Arranged & orchestrated by **EDDIE KARAM**
Vocal: **JOHN BAHLER**
Trombone: **BILL WATROUS**
Drums: **STEVE SCHAEFFER**
Bass: **NEIL STUBENHAUS**
Piano: **MICHAEL LANG**
Guitar: **TOMMY TEDESCO**
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

MEMORIES OF GREEN
Arranged & orchestrated by **ANGELA MORLEY**
Piano: **RICHARD TEE**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**

SIDE TWO

END TITLE
Arranged & orchestrated by **EDDIE KARAM**
Drums: **STEVE SCHAEFFER**
Bass: **NEIL STUBENHAUS**
Guitars: **TOMMY TEDESCO and DAN FERGUSON**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

BLADE RUNNER BLUES
Arranged & orchestrated by **EDDIE KARAM**
Flugelhorn: **CHUCK FINDLEY**
Concertmaster: **ENDRE GRANAT**

TEARDROP
Arranged & orchestrated by **EDDIE KARAM**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**

END TITLE REPRISE
Arranged & orchestrated by **EDDIE KARAM**
Drums: **STEVE SCHAEFFER**
Bass: **NEIL STUBENHAUS**
Guitars: **TOMMY TEDESCO and DAN FERGUSON**
Synthesizers: **IAN UNDERWOOD**
Concertmaster: **ENDRE GRANAT**
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

Music Composed by VANGELIS
Produced by JACK ELLIOTT
Co-produced by HANK CICALO
Engineered and mixed by HANK CICALO
2nd engineers: ANDY DADDARIO *and* JOE CICALO
Production coordinator: LYNN CHERRY
Recorded and mixed at GROUP IV RECORDING, HOLLYWOOD, CALIF.
"One More Kiss, Dear" recorded at EVERGREEN STUDIO, BURBANK, CALIF.
Originally Mastered by BILL LIGHTNER *at* K-DISK, HOLLYWOOD
Special thanks to ANGEL BALESTIER *and* MARTIN BERMAN
THE NEW AMERICAN ORCHESTRA *is the performing arm of* THE FOUNDATION FOR NEW AMERICAN MUSIC
TOM SCOTT *appears courtesy of* ELEKTRA MUSICIAN RECORDS
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ORIGINAL MOTION PICTURE SOUNDTRACK

SIDE ONE

GOOD TO GO: TROUBLE FUNK
Prd: Rob Fraboni & Trouble Funk

MEET ME AT THE GO-GO: HOT COLD SWEAT
Prd: Robert Reed & Tony Fisher & Rob Fraboni

STILL SMOKIN': TROUBLE FUNK
Prd: Rob Fraboni & Robert Reed & Tony Fisher

MAKE EM' MOVE: "The Wrecking Crew's Theme" SLY DUNBAR & ROBBIE SHAKESPEARE
Prd: Bill Laswell Remixed: Paul "Groucho" Smykle

E.U. FREEZE: E.U.
Prd: Maxx Kidd & Gregory "Sugarbear" Elliot

KEYS: "The Chemist's Theme" WALLY BADAROU
Prd: Wally Badarou

SIDE TWO

WE NEED MONEY: CHUCK BROWN & THE SOUL SEARCHERS
Prd: Chuck Brown & Maxx Kidd

STATUS QUO: "Little Beats' Theme" DONALD BANKS
Prd: Nature's Creation Ex. Prd: W.E.T. & L. Carter Remixed by Rob Fraboni

DROP THE BOMB: TROUBLE FUNK
Prd: Robert Reed & Tony Fisher & James Avery & Rob Fraboni

RIOT ZONE (CALL THE POLICE): IN! KAMOZE
Prd: Sly Dunbar & Robbie Shakespeare & Paul "Groucho" Smykle

I LIKE IT: TROUBLE FUNK
Prd: Tony Fisher & Robert Reed & Rob Fraboni

MOVIN' AND GROOVIN': REDDS AND THE BOYS
Prd: Maxx Kidd & Anthony "Redds" Williams

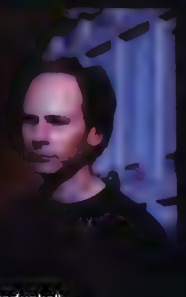
GOOD TO GO: "Reprise" TROUBLE FUNK
Prd: Rob Fraboni & Robert Reed

ALBUM COMPILED BY ROB FRABONI
EXECUTIVE PRODUCER: CHRIS BLACKWELL & MAXX KIDD

ENGINEERS	STUDIOS
Bruce Lampcov	Power Station, N.Y.
Jon Goldberger	Compass Point, Bahamas
Michael Christopher	Fallout Shelter, U.K.
Dave O'Donnell	Right Track, N.Y.
Mark Aglietti	Larabee, Calif.
Malcolm Pollack	Village Recorder, Calif.
Paul "Groucho" Smykle	Airdrome, Calif.
Steven Stanley	
Vince McCartney	Mobile Studios:
	Skyelabs
	Le Mobile

Special Thanks to Bob Walters; Bari Kaye; Barry Bonjovi and all the Power Station Staff

'The Chemist' (Richard Brooks) and his brother 'Little Beats' (Reginald Daughtry)



'Blass' (Art Garfunkel)

Trouble Funk

'Mr. Ain't of the Wrecking Crew' (Fred Brathwaite)

'Maxx' (Robert Doqui)

'Harrigan' (Harris Yulin)

Chuck Brown and the Soul Searchers

ISLAND VISUAL ARTS
presents
GOOD TO GO

starring ART GARFUNKEL ROBERT DOQUI and HARRIS YULIN
also starring RICHARD BROOKS introducing REGINALD DAUGHTRY
music ROB FRABONI photography PETER SINCLAIR
executive producers CHRIS BLACKWELL JEREMY THOMAS
associate producer MAXX KIDD
producers DOUG DILGE SEAN FERRER written and directed by BLAINE NOVAK

90509-1
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REDDS AND THE BOYS
GO GO
TROUBLE FUNK
GOOD TO GO
HUGA BUT
JUMP TO THE BEAT
toyce © 1986
1
2
3
4
A
B
C
D

Good to Go BY NELSON GEORGE

There is a scene in **Good to Go** where S.D. Blass (Art Garfunkel) alcoholic reporter seeking spiritual salvation in the truth, is about to enter the home of Go Go percussionist Reggie "Little Beats" Daughtry in search of information about his 'Love Boat' (aka PCP or 'Angel Dust') blitzed brother. Blass looks to his left, and there looming over the broken homes and hearts of Washington DC's black community, is the Capitol Building—big, white, and distant as a mountain peak. Blass then steps into the building, the point is made: Go Go didn't come out of nowhere.

A part of what this percolating, propulsive music says, not just verbally but by its very existence, is that the distance between lofty American dreams and 1980's black reality is frighteningly huge. The texture of life in official Washington and unofficial Dee Cee—these two separate countries—is the subtext of **Good to Go,** the film and the album. Despite the soul grinding impact of government malevolence, police brutality and the self- inflicted wounds of 'Love Boat,' the blacks of our nation's capital survive and thrive with dignity and considerable imagination.

Writer Albert Murray termed the rituals of black celebration "The Saturday Night Function." Go Go music, at places like the Black Hole or the Coliseum, fulfills that role with an African beauty that connects the links between Rio de Janeiro, Kingston, Havana and Lagos. Go Go is local music with an international heart, the beat of Florida Avenue and the Third World combined to please your happy feet.

It is sad and funny that the journey from Florida Avenue to the White House seems so far.

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5
GO
TO GO
GO

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4. T-Shirt	S☐ M☐ L☐ XL☐		$14	
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Real Folk

Peanutbutter Jam

incredibly spreadable

with Eileen Packard and Paul Recker

Side 1

Peanutbutter

I Can Do Something I Bet You Can't Do

Bubblegum

Feet

Crocodiles Eat Pizza with Their Tails

Side 2

Critters in My Clothes

I Wonder Where's My Underwears

Hotdog Man

A Book is a Wonderful Friend

Listen to the Children

Precious are the Children

Lullaby for Teddy-O

Eileen Packard

A Kindergarten teacher for 14 years, Eileen has worked with music and puppets since college. She has conducted workshops for educators on creativity in the classroom, creative learning activities and teacher-made materials.

She was chosen a Teacher of the Year in Hartford for 1984 being recognized for outstanding dedication and use of personal talents in her teaching.

She has had articles on creative learning activities accepted by Learning Magazine and writes and illustrates many children's books which she uses in her reading program.

As Peanutbutterjam, Eileen Packard on accordian and Paul Recker on guitar have been captivating young audiences with a fanciful blend of music, storytelling and puppetry at libraries, daycare centers, schools, parks, campgrounds and festivals around New England since 1980.

"A Message to the World!

Peanutbutterjam is one of the most amusing, happy and clever programs I have ever witnessed – and I've seen plenty. It can be over for 10 minutes and people are still waiting for more, more, more! Try Peanutbutterjam – you'll like it!"

Gertrude Blanks – outreach librarian
Hartford Public Library

Paul Recker

Paul has been playing guitar for 17 years.

His experience includes 3 years with a performing group. As a solo performer of folk songs in cafes and coffee houses across the state, Paul has acquired a reputation as a sensitive and energetic performer who is well-appreciated by his audiences.

Recorded June 14, 1984
at Annie Fisher School, Hartford, Connecticut

Recorded by David Budries
Water Wheel Music

Record pressing and printing by The Gallery

Music and Words by Eileen Packard

Front Cover design by Eileen Packard

Photos by Annette Packard

Special Thanks to the Staff and Students at Annie Fisher School

For Information contact

Peanutbutterjam
P.O. Box 2687
Hartford, Ct. 06146-2687

Jacket Made in Canada

Peanut butter jam incredibly spreadable

Side I

Peanutbutter

Peanutbutter grape jelly
Peanutbutter jam.
Peanutbutter grape jelly
Peanutbutter jam.
Peanutbutter grape jelly
Peanutbutter jam.
I like peanutbutter —
Yes, yes, ma'am!

Make up as many verses as you like — just substitute grape jelly with your idea.

Well, my mother says,
"You eat too much
And I bet
You're gonna turn to
Peanutbutter,
So get set —
The biggest jar of peanutbutter
That I ever met" —
But I haven't turned to peanutbutter —
No — not yet!

Hand motions for Peanutbutter: Roll your hands and on the word "jam" clap; on "yes, yes ma'am", clap three times.

I Can Do Something I Bet You Can't Do

Oh, well — I can do something
I bet you can't do,
Bet you can't do,
Bet you can't do.
Oh, yes — I can do something
I bet you can't do.
Something I bet you can't do.

I can talk like a chicken
And that's something new,
That's something new,
That's something new.
I can talk like a chicken
And that's something new.
That's something I bet you can't do.

Bok, bok, bok, bok, bok, bok....

I can bark like a seal
That I saw at the zoo,
Saw at the zoo,
Saw at the zoo.
I can bark like a seal
That I saw at the zoo.
That's something I bet you can't do.

Art, art, art, art, art, art...

I can sing like a fish
In the ocean so blue,
Ocean so blue,
Ocean so blue.
I can sing like a fish
In the ocean so blue.
That's something I bet you can't do.

Blub, blub, blub, blub, blub, blub....

I can hum like a bee,
Yes — it's perfectly true,
Perfectly true,
Perfectly true.
I can hum like a bee,
Yes, — it's perfectly true.
That's something I bet you can't do.

Bzzz, bzzz, bzzz, bzzz, bzzz, bzzz...

But I will think of something
I know you can't do,
Hope you can't do,
Know you can't do.
Yes, I will think of something
I know you can't do.
Just give me a moment or two.

Bubblegum

Everybody knows the rule —
Children can't chew gum in school,
But Laura doesn't care and so
She chews her gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Everywhere she goes
She's got gum on her nose.

Everybody knows the rule —
Children can't chew gum in school,
But Walter doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
He doesn't care —
He's got gum in his hair.

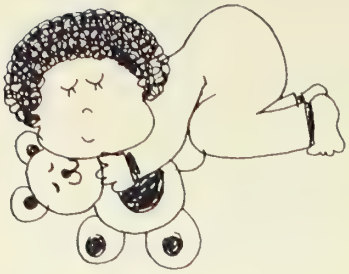
Everybody knows the rule —
Children can't chew gum in school,
But Jesse doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Now he can't hear —
He's got gum in his ear.

Everybody knows the rule —
Children can't chew gum in school,
But Shani doesn't care and so
She chews her gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
OO — what a mess!
She's got gum on her dress.

Everybody knows the rule
Children can't chew gum in school,
But Brian doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Look now and see
He's got gum on his knee.

instrumental or sing the beginning of the verse.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Teacher caught him
Like she should
And now they're holding hands for good.

You may substitute other names or use just one name throughout.



Lullaby For Teddy-O

Chorus
Now sleep my Teddy-O.
Let all your worries go.
I'm here with you —
Near with you.
Sleep my Teddy-O.

The day has come to end.
The moon — he is my friend.
The darkness creeps.
The mountain sleeps.
And so does Teddy-O.

So — *Chorus*

The orange sun has set.
The grass is cool and wet.
There's peace for miles,
The river smiles
And so does Teddy-O.

So — *Chorus*

The birds are in their nest.
The flowers bend and rest.
The stars are yours.
The grizzly snores.
And so does Teddy-O.

So — *Chorus*

Illustrations by Eileen Packard © 1984
Words and music by Eileen Packard © 1984
For information on records, tapes, and concerts contact:
Peanutbutterjam
P. O. Box 2687
Hartford, CT. 06146-2687

Peanutbutterjam

with Eileen Packard and Paul Recker

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Marvin Gaye Kim Weston

IT TAKES TWO ■ I LOVE YOU, YES I DO ■ BABY I NEED YOUR LOVING ■ IT'S GOT TO BE A MIRACLE (This Thing Called Love) ■ BABY SAY YES ■ WHAT GOOD AM I WITHOUT YOU ■ TILL THERE WAS YOU ■ LOVE FELL ON ME ■ SECRET LOVE ■ I WANT YOU 'ROUND ■ HEAVEN SENT YOU I KNOW ■ WHEN WE'RE TOGETHER

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Marvin Gaye ★ Kim Weston

TAKE TWO

TAKE TWO . . . with their artistry, charm, compatibility . . . stir with the professional respect for and enjoyment of each other, and you end up with Marvin Gaye and Kim Weston singing and swinging together.

Marvin and Kim, each headliners in their own right, each having ridden the successes of the demands of the record-buying public, each having shown their versatility, appeal and experience as performers, here have joined their talents, combined their efforts, to present this collector's delight.

Following up their initial successful single release on the Tamla label of "What Good Am I Without You," romping through some of your all-time favorites and herein creating some new ones that will become award winners, Marvin and Kim have to make you believe that this first album of theirs together has it all. – SCOTT ST. JAMES

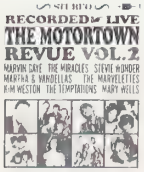
Fast

SIDE ONE

- IT TAKES TWO
- I LOVE YOU, YES I DO
- BABY I NEED YOUR LOVING
- IT'S GOT TO BE A MIRACLE (THIS THING CALLED LOVE)
- BABY SAY YES
- WHAT GOOD AM I WITHOUT YOU

SIDE TWO

- TILL THERE WAS YOU
- LOVE FELL ON ME
- SECRET LOVE
- I WANT YOU 'ROUND
- HEAVEN SENT YOU I KNOW
- WHEN WE'RE TOGETHER



MOTOWN 615

TAMLA 242

MOTOWN 622

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PRODUCED BY:
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COLORS — PUT YOUR HANDS UP IN THE AIR — THE ELEPHANT — THE NUMBER MARCH — MARCHING AROUND THE ALPHABET — GROWING — THIS IS THE WAY WE GET UP IN THE MORNING — BIRDS — WHAT ARE YOU WEARING? — WHAT IS YOUR NAME?

LEARNING BASIC SKILLS THROUGH MUSIC — Vol. 2
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LEARNING BASIC SKILLS THROUGH MUSIC
Vocabulary
AR 521 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
SAFETY SIGNS — LISTEN AND DO — HIGH AND LOW — HOW ARE WE GOING? — ALL ON THE TABLE BEFORE YOU — KINDS OF FOOD — UNDER THE STICK — HELLO — SHOW ME — WALK AROUND THE CIRCLE.

LEARNING BASIC SKILLS THROUGH MUSIC
Health & Safety
AR 526 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
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SIMPLIFIED FOLK SONGS
AR 518 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
HE'S GOT THE WHOLE WORLD IN HIS HANDS — THE PAW PAW PATCH — MICHAEL ROW THE BOAT ASHORE — EARLY IN THE MORNING — ALL NIGHT, ALL DAY.

PATRIOTIC AND MORNING TIME SONGS
AR 519 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
MORNING TIME MARCH — THIS LAND IS YOUR LAND — WHAT DID YOU EAT? — MY COUNTRY 'TIS OF THEE — GOOD MORNING, MERRY SUNSHINE — AMERICA — ZIPIDEE DO DA — TELL ME IN THE MORNING — GOD BLESS AMERICA — ZUNI SUNRISE SONG.

MODERN TUNES FOR RHYTHMS AND INSTRUMENTS
AR 523 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
SUNSHINE — HAPPY MECHANICAL MAN — MAIN STREET PARADE — THE HAWK — THE WOODPECKER — POW WOW — PINKY — ON A LITTLE STREET IN SINGAPORE — MARCH OF THE CLOWNS — FRERE JACQUES — MAI TAI.

FOLK SONG CARNIVAL
AR 524 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
GOING TO THE ZOO — CLAPPING LAND — HUSH LITTLE BABY — BLUE BIRD — JOIN INTO THE GAME — DANCE THUMBKIN — LOOBY LU — WHISTLE DAUGHTER WHISTLE — SHAKE THE PAPAYA DOWN — HE'S GOT THE WHOLE WORLD IN HIS HANDS — THE PAW PAW PATCH — MICHAEL, ROW THE BOAT ASHORE — EARLY IN THE MORNING — ALL NIGHT, ALL DAY.

MOD MARCHES
AR 527 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
PENNY LANE — IT'S A SMALL WORLD — LET IT BE — LOVE IS BLUE — YELLOW SUBMARINE — HAPPY TOGETHER — OB-LA-DE, OB-LA-DA — LODI — GENTLE ON MY MIND — SGT. PEPPER'S LONELY HEARTS CLUB BAND

CREATIVE MOVEMENT AND RHYTHMIC EXPLORATION
AR 533 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
MOVING GAME — FISHING TRIP — COLORED RIBBONS — TEACHER WHO COULDN'T TALK — PERCUSSION INSTRUMENTS — GRANDPA BUILDS A TABLE — FAST AND SLOW MARCH — OUT TO THE COUNTRY — HOW MANY WAYS — MOVING GAME PART II.

HOLIDAY SONGS AND RHYTHMS
AR 538 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
WHAT A WORLD WE'D HAVE IF CHRISTMAS LASTED ALL YEAR LONG — THINGS I'M THANKFUL FOR — CINCO DE MAYO — VALENTINE'S SONG — HAVE A GOOD TIME ON HALLOWEEN NIGHT — WE WISH YOU A MERRY CHRISTMAS — HANUKKAH — EASTER TIME IS HERE AGAIN — STAR SPANGLED BANNER.

MATH READINESS — VOCABULARY AND CONCEPTS
AR 540 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
COUNT-UP, COUNTDOWN — JUST LIKE YOURS — MOVIN' BY NUMERALS — MAKE A SET — DRAWING LINES AND DOTS — SHOW ME THE CARD I, II — CLAPPING SETS — CAN YOU CATCH A SET? — HOW MANY WAYS.

MATH READINESS — ADDITION AND SUBTRACTION
AR 541 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
MARCHING AROUND THE NUMBER WHEEL — DO YOU KNOW? — ADDING SETS — JUMPING — CLASSIC TO ROCK — BOSSA NOVA TO EIGHT — ANSWERS TO NINE.

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45-101 — 6-45 rpm RECORDS, Guide

GETTING TO KNOW MYSELF
AR 543 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
FEELINGS — SAMMY — TOUCH — SHAKE SOMETHING — THE CIRCLE — TURN AROUND — CIRCLE GAME — LEFT AND RIGHT — BE MY FRIEND — CHANGE — WHAT DO PEOPLE DO? — OPPOSITE.

HOMEMADE BAND
AR 545 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
PLAY YOUR STICKS — OLD MacDONALD — I'M A LITTLE WOOD BLOCK — CAN YOU MAKE A SOUND? — PLAY — BEAUTIFUL DAY — HOMEMADE BAND — STICK DANCE — KNOCKING ON MY DOOR — MAKE A PRETTY SOUND.

MOVIN'
AR 546 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
FUNKY PENGUIN — MIDNIGHT MOON — TIPSY — FAR EAST BLUES — GENTLE SEA — MOVIN' — HAUNTED HOUSE — ENTER SUNLIGHT — JAMAICAN HOLIDAY — TWILIGHT — PAUSE.

THE FEEL OF MUSIC
AR 556 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
JOY — WALKING NOTES — TOGETHER — FIVE BEATS TO EACH MEASURE — GOOD OLD FASHIONED ROCK AND ROLL SONG — TOUCH THE WORLD — QUICKLY AND QUIETLY — DO A LITTLE DANCE — CLAP AND REST — SLOW AND FAST — SOFT AND LOUD — 3/4 RAG — MOVE AND REST — SCALES.

PRETEND
AR 563 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
RAG DOLL — GUITAR PLAYER — THE FRIENDLY GIANT — RUSHING — THE CLOWN — LITTLE ANTS — MOTORCYCLE RACER — KITE SONG — LITTLE ELF — BIG HEAVY BOX — JUMPING FROG — THE BULLFIGHT

APRENDIZAJE DE CONOCIMIENTOS BASICOS A TRAVES DE LA MUSICA — Vol. 1
AR 531 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
COLORES — PONGAN SUS MANOS PARA ARRIBA — EL ELEFANTE — LA MARCHA DE LOS NÚMEROS — MARCHANDO ALREDEDOR DEL ALFABETO — CRECIENDO — ESTE ES EL MODO QUE NOS LEVANTAMOS — LOS PAJAROS — QUE ESTAN USANDO? — QUE ES TU NOMBRE?

APRENDIZAJE DE CONOCIMIENTOS BASICOS A TRAVES DE LA MUSICA — Vol. 2
AR 632 — 1—33-1/3 rpm RECORD or CASSETTE, Guide
EL DESFILE DE COLORES — EL RELOJ DE PAPEL — VAMOS A BAILAR — UNA FORMA, TRES FORMAS — LOS NÚMEROS DE BUENA SUERTE — EL TRIÁNGULO, EL CÍRCULO, O EL CUADRADO — ALGO QUE EMPIEZA COMO — PALABRAS EN LA PIZARRA — ESCONDIMOS LA PANDERETA — COMPANEROS

Book 1
LEARNING BASIC SKILLS THROUGH MUSIC
Vol. 1 (AR 514)
COLORS — PUT YOUR HANDS UP IN THE AIR — THE ELEPHANT — THE NUMBER MARCH — MARCHING AROUND THE ALPHABET — GROWING — THIS IS THE WAY WE GET UP IN THE MORNING — BIRDS — WHAT ARE YOU WEARING? — WHAT IS YOUR NAME?

Book 2
LEARNING BASIC SKILLS THROUGH MUSIC
Vol. 2 (AR 522)
PARADE OF COLORS — PAPER CLOCKS — LET'S DANCE — ONE SHAPE, THREE SHAPES — LUCKY NUMBERS — TRIANGLE, CIRCLE, OR SQUARE — SOMETHING THAT BEGINS LIKE — WORDS ON THE BOARD — LET'S HIDE THE TAMBOURINE — PARTNERS.

Book 3
GETTING TO KNOW MYSELF
(AR 543)
SAMMY — BE MY FRIEND — SHAKE SOMETHING — CHANGE — TOUCH — THE OPPOSITE — WHAT DO PEOPLE DO — FEELINGS — LEFT AND RIGHT — THE CIRCLE — TURN AROUND — THE CIRCLE GAME.

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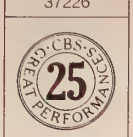

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HOLST

Born in Cheltenham, England, on September 21, 1874 (the autumnal equinox and the first day of the ancient Egyptian New Year), Gustav Holst was a Virgo (The Hermit; an Earth Sign) and possessed of a decided propensity to Idealism and Truth.

He was a sensitive and often miserable child. He had weak eyes and severe asthma, which often forced him to bed even after the simple act of climbing stairs. His early life was severe and without emotional warmth.

Young Holst neither drank nor smoked. He was a strict vegetarian, often subsisting on dried nuts. He was completely single-minded about everything. Naïve and idealistic, he abhorred profanity, never lost his temper, and was shy and solitary.

He was a Mystic and obscurantist, more at ease in the silence of the library than the drawing room. He became immersed in the Hindu epics and learned Sanskrit in order to read them in their original texts. He would always maintain his belief in "Dharma"—one's natural path in life. For Holst, the search for Wisdom became more important than the search for Beauty.

He had few friends but maintained lifelong friendships. He read voraciously and was enthusiastic about the Fabian writers, so he became a Socialist. In 1901, he met Isobel Harrison. She made him shave his beard, eat proper food, dress correctly, improve his sociability (somewhat). And then she married him.

Evidently, it was a good and devoted marriage. Yet, Holst doggedly maintained his need for isolation and solitude, prizing most his time spent composing within the double-doored, sound-proof music room at St. Paul's, where he taught music.

Holst surrendered completely to involvement: When he worked, he overworked, and his delicate health offered little reserve capacity. Invariably, he was forced to recuperate from nervous and physical exhaustion. Understandably, for an Englishman, he adored warm climates and, whenever time and fortune would permit, he traveled to the Middle East, North Africa and the Mediterranean. (Typically, he once decided to go to Algeria, to recuperate by riding his bicycle in the desert. This absurdity is matched only by the fact that he actually did so.)

Even in old age, Holst pursued the course of gathering information on everything. He read incessantly. Simple events became highly significant to him. (In 1930, at a musical soirée, he became depressed when he deduced that his entire life and all his compositions amounted to less, even, than the warmth generated by the Schubert C Major Quintet, which he had just heard.) In 1934, at the age of 60, he died: The cause, bleeding ulcers. His most valued possessions were Beethoven's tuning fork and his master key to St. Paul's music school. He was surrounded by the countless books he indiscriminately devoured: Jane Austen and Leon Trotsky lay side by side.

HOLST: MUSICIAN, COMPOSER AND TEACHER

His mother was a piano teacher, and his father was determined that Gustav become a musician. So he studied. By the age of 18, his impact upon the world was limited to appointment as a village organist. By 20, his first major compositions were already performed. Encouraged, he applied for a scholarship at the Royal College of Music. He tested eight successive times before he finally succeeded.

Frequently, he was unable to even hold a pen: His hand became so crippled from neuritis that he devised a special pen nib, fitted to his finger, so that he could notate his compositions.

In 1903, he began teaching music, eventually becoming music director at Morley College and at St. Paul's Girl's School—the only positions that he truly loved and that he held until his death. Students loved him.

By 1908, he had already experimented with two operas based upon the Hindu writings that so fascinated him. He became a fairly prolific composer, who preferred writing for the voice—thus, he left considerable choral music, operas and songs. He achieved slow but steady recognition, and, with this increasing fame, came relative financial stability. He also became well-regarded as a conductor.

However, aside from a small coterie of friends and well-wishers, Holst's reputation grew without creating any real general enthusiasm. But then, he was very, very suspicious of too much recognition. When people asked for his autograph, he would hand them a typed slip of paper that stated that he didn't give autographs.

Interested in eternity, Holst studied astrology and learned to cast horoscopes. He also studied astronomy, and learned computation of light-years in order to understand the Space-Time continuum. His composition "The Planets" became the most popular and enduring example of his mystical mindplay.

Listening to the relentless, threatening, mechanical march that opens "Mars, The Bringer of War," audiences were sure this was Holst's personal statement about World War I. (After all, the horror was so fresh.) But Holst never heard a machine gun. In fact, he had finished the sketch for "Mars" just before the war—in 1914.

A friend gifted him with a semi-private performance of the work, on September 28, 1918, by the London Symphony Orchestra. The effect upon the small audience was intense—and in the halls, during the playing of "Jupiter, the Bringer of Jollity," char-women were said to have set aside their scrubbing to dance with each other.

The Planets requires large orchestral forces, and its wordless chorus adds further dimension. It made Holst famous, and, by 1921, he was internationally known.

For a man whose favorite passionate exclamation was limited to "Ohhh!" *The Planets* is heady, powerful stuff. But, the more people liked the work, the more it distressed Holst. He never wrote anything else like it.

The Planets is cast into seven musical sections. Each is a self-contained tone poem. While not exactly elaborate program music, each section does convey an easy means for dreaming along somewhat prescribed paths. The titles are Holst's own.

THE PLANETS

LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

Side 1
I—MARS, THE BRINGER OF WAR
II—VENUS, THE BRINGER OF PEACE
III—MERCURY, THE WINGED MESSENGER
IV—JUPITER, THE BRINGER OF JOLLITY

Side 2
V—SATURN, THE BRINGER OF OLD AGE
VI—URANUS, THE MAGICIAN
VII—NEPTUNE, THE MYSTIC

The selection is ASCAP.

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NO. 13—**MUSSORGSKY:** Pictures at an Exhibition; A Night on Bald Mountain (New York Philharmonic; Leonard Bernstein) ..... **MY/MYT 36726**

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NO. 17—**SHOSTAKOVICH:** Symphony No. 5, Op. 47 (New York Philharmonic, Leonard Bernstein) ..... **MY/MYT 37218**

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NO. 22—**BEETHOVEN:** Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73 (Rudolf Serkin, Piano; New York Philharmonic, Leonard Bernstein) ... **MY/MYT 37223**

NO. 23—**BEETHOVEN:** Concerto in D Major for Violin and Orchestra, Op. 61 (Isaac Stern, Violin; New York Philharmonic, Leonard Bernstein) ..... **MY/MYT 37224**

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ARNOLD SCHOENBERG

(1874-1951)

Piano Music

STEREO
H-71309-A

STEREO
SIDE ONE (29:13)

1. Three Piano Pieces, Op. 11 (16:10)
2. Six Little Piano Pieces, Op. 19 (6:49)
3. Piano Piece, Op. 33a (2:09)
4. Piano Piece, Op. 33b (3:37)

PAUL JACOBS, piano

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(1874-1951)

Piano Music

STEREO
H-71309-B

STEREO
SIDE TWO (26:52)

1. Five Piano Pieces, Op. 23 (11:11)
2. Suite for Piano, Op. 25 (15:34)

PAUL JACOBS, piano

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STEREO

STEREO

PHS-600-011
SIDE 1

A STEREOPHONIC HIGH
FIDELITY RECORDING

FRANCIS BAY'S LATIN BEAT

FRANCIS BAY And His Orchestra

1. MAMBO JAMBO - 2:58
2. UN POQUITO DE TU AMOR - 2:34
3. MALAGUENA - 3:50
4. BEGIN THE BEGUINE - 3:46
5. THE PEANUT VENDOR - 2:42
6. COPACABANA - 2:22

PHILIPS RECORDS, CHICAGO 1, ILLINOIS

STEREO STEREO

PHS-600-011
SIDE 2

A STEREOPHONIC HIGH
FIDELITY RECORDING

FRANCIS BAY'S LATIN BEAT

FRANCIS BAY And His Orchestra

1. CARAVAN - 4:22
2. MAMA INEZ - 1:58
3. MARIA LA O (Maria My Own) - 2:22
4. PERFIDIA - 2:40
5. ACERCATE MAS - 2:52
6. PARA VIGO ME VOY
   (Say Si Si) - 2:16

PHILIPS RECORDS, CHICAGO 1, ILLINOIS

SUMMER LOVERS/ORIGINAL SOUND TRACK FROM THE FILMWAYS MOTION PICTURE

1-23695

1

1. **SUMMER LOVERS — Michael Sembello • 3:59**
(Michael Sembello David Batteau Dennis Matkosky)
WB Music Corp Gravity Raincoat Music ASCAP
PRODUCED BY GEORGE DUKE AND ENGINEERED BY
TOM VICARI FOR GEORGE DUKE ENTERPRISES
2. **JUST CAN'T GET ENOUGH — Depeche Mode • 3:37**
(V Clarke) Sonet Records & Publishing Ltd for the world assigned to
Stainless Music BMI for the U S and Canada
PRODUCED BY DEPECHE MODE AND DANIEL MILLER
3. **IF LOVE TAKES YOU AWAY — Stephen Bishop • 3:42**
(Stephen Bishop) Stephen Bishop Music Co Dijon Music Publications BMI
PRODUCED BY RUSS TITELMAN
4. **JOHNNY AND MARY — Tina Turner • 4:13**
(Robert Palmer) Bungalow Music N.V.
adm worldwide by Ackee Music, Inc. ASCAP
PRODUCED BY RICHARD PERRY
5. **SEA CAVE — Basil Poledouris • 2:20**
(Basil Poledouris) Dijon Music Publications BMI
PRODUCED BY BASIL POLEDOURIS

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SUMMER LOVERS/ORIGINAL SOUND TRACK FROM THE FILMWAYS MOTION PICTURE

1-23695

2

1. DO WHAT YA WANNA DO—The Cage Featuring Nona Hendryx • 3:30
(T. Coakley) Sherlyn Pub. Co. Inc./Decibel Pub. Co. BMI
ARRANGED AND PRODUCED BY RUSTY EGAN FOR METROPOLIS
REMIXED BY JOHN LUONGO AT THE REDUCTION SUITE

2. PLAY TO WIN—Heaven 17 • 3:34
(Marsh/Ware/Gregory) Virgin Music Publishers Ltd.
c/o Chappell Music Co./WB Music Corp. ASCAP
PRODUCED BY BRITISH ELECTRIC FOUNDATION

3. TAKE ME DOWN TO THE OCEAN—Elton John • 4:08
(Elton John/Gary Osborne) Intersong Music ASCAP
PRODUCED BY ELTON JOHN AND CLIVE FRANKS
FOR FRANK-N-STEIN PRODUCTIONS

4. CRAZY IN THE NIGHT—Tina Turner • 3:53
(Garth Porter) April Music/Sherbet Music ASCAP
PRODUCED BY DENNIS KIRK AND BASIL POLEDOURIS

5. HARD TO SAY I'M SORRY—Chicago • 3:50
(Peter Cetera/David Foster) Double Virgo Music ASCAP/
Foster Frees Music Inc. BMI
PRODUCED BY DAVID FOSTER

6. SEARCH FOR LINA—Basil Poledouris • 2:41
(Basil Poledouris) Dijon Music Publications BMI
PRODUCED BY BASIL POLEDOURIS

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THE BEST OF JT MONEY & THE POISON CLAN

Executive Producer: Joseph Weinberger

SIDE A

XR-244-1

1. Low Life Muthas 4:43
2. In My Nature 4: 29
3. The girl That I Hate 4:33

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THE BEST OF JT MONEY & THE POISON CLAN

Executive Producer: Joseph Weinberger

SIDE B **XR-244-1**

1. GROOVE WITH THE POISON CLAN 3:52
2. SHAKE WHATCHA MAMA GAVE YA 3:16
3. DANCE ALL NIGHT 4:55

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THE BEST OF JT MONEY & THE POISON CLAN

Executive Producer: Joseph Weinberger

SIDE C **XR-244-1**

1. DON'T SLEEP ON A HIZZO 4:11
2. FAKIN LIKE GANGSTERS (FEAT. LUKE) 3:49
3. ACTION (FEAT. LIKKLE WICKED) 4:12

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Executive Producer: Joseph Weinberger

SIDE D **XR-244-1**

1. POISON FREESTYLE 5:15
2. CHECK OUT THE AVENUE 5:15
3. ROUGH NIGGAS GETTING BUSY 4:26

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GREEN IS BLUES

Stereo

SIDE ONE

SHL 32055

1. ONE WOMAN (Chalmers; Rhodes – 2:59)
2. TALK TO ME (Seneca – 3:03)
3. MY GIRL (Robinson; White – 2:47)
4. THE LETTER (Carson – 2:22)
5. I STAND ACCUSED (W. & J. Butler – 3:12)

AL GREEN

SLH 608 AL

GREEN IS BLUES

Hi RECORDS

Stereo

SIDE TWO

SHL 32055

1. GOTTA FIND A NEW WORLD (Smith; Oliver – 2:22)
2. WHAT AM I GONNA DO WITH MYSELF (Jones; Mitchell – 2:22)
3. TOMORROW'S DREAM (Green; Mitchell – 2:18)
4. GET BACK BABY (Green – 2:10)
5. GET BACK (Lennon; McCartney – 2:18)
6. SUMMERTIME (Gershwin; Heywood – 2:56)

AL GREEN

SLH 609 AL

visual sound

STEREO

THE VENTURES

BST-8042
Side Two

1. SECRET AGENT MAN 2:16
(P. F. Sloan-S. Barri) Trousdale Music Inc. BMI
2. HOT LINE 2:10
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
3. VAMPCAMP 2:05
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
4. UP, UP, AND AWAY 2:04
(Wilson-Edwards-Bogle-Taylor)
Dobo Pub. Co. BMI
5. GET SMART THEME 2:24 (From NBC-TV Series "Get Smart") (I. Szathmary)
Groton Mus. Inc. - Edward B. Marks Mus. Corp. BMI
6. GREEN HORNET "66" 2:00
(Wilson-Edwards-Bogle-Taylor) Dobo Pub. Co
Co. BMI

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...visual sound

STEREO

THE VENTURES

BST-8042

Side One

1. BATMAN THEME 2:15
(Neal Hefti) Miller Music Corp. ASCAP
2. ZOCKO 1:55
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
3. JOKER'S WILD 2:15
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
4. THE CAPE 2:20
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
5. 00-711 2:14
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
6. THE MAN FROM U.N.C.L.E. 1:47
(MGM T.V. Series) (Jerry Goldsmith) Hastings Music Corp. ASCAP

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RECORDS
RICHARD HARRIS
THE YARD WENT ON FOREVER
DS-50042-A
Side 1
33⅓ RPM
STEREO
1. THE YARD WENT ON FOREVER 5:43
2. WATERMARK 4:27
3. INTERIM 3:07
4. GAYLA 3:19
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RECORDS
RICHARD HARRIS
THE YARD WENT ON FOREVER
DS-50042-B
Side 2
33⅓ RPM
STEREO
1. THE HYMNS FROM GRAND TERRACE
(Ja-ma Music—ASCAP) 9:07
2. THE HIVE* 3:59
3. LUCKY ME* 2:56
4. THAT'S THE WAY IT WAS* 3:00
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ARNOLD SCHOENBERG
(1874-1951)

Serenade for Seven Instruments & Bass Voice, Op. 24

STEREO
H-71331-A

STEREO
SIDE ONE (16:43)

1. Marsch (4:27)
2. Menuett (7:33)
3. Variationen (4:30)

THE LIGHT FANTASTIC PLAYERS
DANIEL SHULMAN, conductor

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Serenade for Seven Instruments & Bass Voice, Op. 24

STEREO
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STEREO
SIDE TWO (18:59)

4. Sonett Nr. 217 von Petrarca (3:35)
5. Tanzscene (7:38)
6. Lied (ohne Worte) (2:13)
7. Finale (5:21)

THE LIGHT FANTASTIC PLAYERS
DANIEL SHULMAN, conductor

℗ & © 1976 Nonesuch Records

Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023/A Division of Warner Communications Inc.

polydor

Original Soundtrack Recording

AMERICAN GIGOLO

PD-1-6259
PD-1-6259 A

SIDE 1
2391 447

1. CALL ME (Theme from AMERICAN GIGOLO)* 8:04
(Giorgio Moroder/Deborah Harry) BMI/ASCAP
Vocals: BLONDIE
2. LOVE AND PASSION 6:34
(Giorgio Moroder/Paul Schrader) BMI
Vocals: CHERYL BARNES
3. NIGHT DRIVE 3:52
(Giorgio Moroder) BMI

PRODUCED BY GIORGIO MORODER

*℗ 1980 PARAMOUNT PICTURES CORPORATION
℗ 1980 POLYDOR INCORPORATED

MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK N Y 10019

72

polydor

Original Soundtrack Recording
AMERICAN GIGOLO

PD-1-6259
PD-1-6259 B

SIDE 2
2391 447

1. HELLO MR. W.A.M. (Finale) 4:30
(Arr. by Giorgio Moroder) BMI
Theme is from slow movement of clarinet concerto by
Wolfgang Amadeus Mozart K.622 in A major
2. THE APARTMENT (Giorgio Moroder) BMI 4:27
3. PALM SPRINGS DRIVE (Giorgio Moroder) BMI 3:22
4. NIGHT DRIVE (Reprise) (Giorgio Moroder) BMI 2:50
5. THE SEDUCTION (Love Theme) 3:14
(Giorgio Moroder) BMI

PRODUCED BY GIORGIO MORODER
℗ 1980 POLYDOR INCORPORATED

72 MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

SIRE

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THE IMMEDIATE STORY
THE NICE / VOL. I

SIDE A
STEREO

SAHM

SASH-3710/2
(SASH-3710-A)

1. FLOWER KING OF FLIES (Jackson/Emerson) 3:49
2. THOUGHTS OF EMERLIST DAVJACK (Emerson/O'List) 2:20
3. BONNIE K (Jackson/O'List) 3:22
4. RONDO (Emerson/Jackson/Davison) 8:18

All songs published by Unart Music Corp. (BMI)
PRODUCED BY EMERLIST DAVJACK
© 1975, Immediate Records, Inc.

NOV. 5 1975

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THE IMMEDIATE STORY
THE NICE / VOL. I

NOV. 5 1975

SIDE B
STEREO

SASH-3710/2
(SASH-3710-B)

1. WAR & PEACE (E. Davjack) 5:13
2. TANTALISING MAGGIE (Jackson/Emerson) 4:31
3. DAWN (Emerson/Jackson/Davison) 5:12
4. THE CRY OF EUGENE (Jackson/O'List/Emerson) 4:30
*5. THE DIAMOND HARD BLUE APPLES OF THE MOON (E. Davjack) 2:45

All Songs published by Unart Music Corp. (BMI)
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WHUS

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THE IMMEDIATE STORY
THE NICE / VOL. I

SIDE C
STEREO

SASH-3710/2
(SASH-3710-C)

1. AMERICA (from "West Side Story") (L. Bernstein/S. Sondheim) G. Schirmer, Inc. (ASCAP) 6:18
2. DADDY WHERE DID I COME FROM (Emerson/Jackson) 3:40
3. LITTLE ARABELLA (Emerson/Jackson) 4:13
4. HAPPY FRIENDS (Freuds) (Emerson/Jackson) 3:23
5. INTERMEZZO FROM THE KARELIA SUITE (Emerson/Eger) 9:06
6. DON EDITO EL GRUVA (Emerson/Jackson/Davison) :11

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NOV. 5 1975

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THE IMMEDIATE STORY
THE NICE / VOL. I

WHUS

SIDE D
STEREO

SASH-3710/2
(SASH-3710-D)

1. ARS LONGA VITA BREVIS 19:18
   (a) Prelude (Emerson)
   (b) 1st Movement Awakening (Emerson)
   (c) 2nd Movement Realisation (Jackson/Emerson/O'List)
   (d) 3rd Movement Acceptance (Brandenburger)
   (Jackson/Emerson/Davison)
   (e) 4th Movement Denial (Emerson)
   (f) Coda - Extension To The Big Note (Emerson)

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Legend

RECORDS

JACK WAKEFIELD

TAKES CONCORD

SIDE A

AA 3000

Band 1-1 33

Band 2-M 13

Band 3-H 06

Band 4-S 41

Band 5-F 20

Produced by SAVRINA

Legend

RECORDS

JACK WAKEFIELD

TAKES CONCORD

SIDE 1

Lady Grace

(Bill)

AA 1000

Band 1-6:55

Band 2-3:11

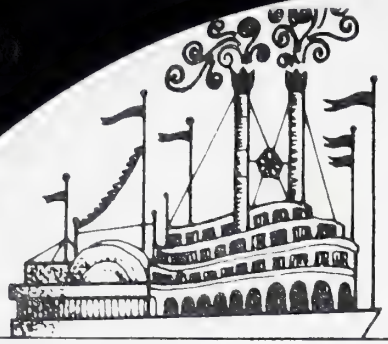
Band 3-2:20

Band 4-4:30

Song: Don't Get Sick

(Mette Jay)

Produced by JAYRINA



REPRISE RECORDS

PROMOTION

NOT FOR SALE

Playing Time:
19:45

VALLEY OF THE MOON
LOVECRAFT

Produced by LOVECRAFT for
JEDIDIAH STRONG SMITH PRODUCTIONS

RS 6419
(31,119)

1. 3:55
2. 2:22
3. 3:11
4. 3:00
5. 3:34
6. 3:10

All selections
ASCAP
Barncard Songs

SIDE 1

I. WE CAN ALL HAVE IT TOGETHER
(Donlinger-Been)

II. BROTHER I WONDER
(Donlinger-Been)

III. LOVE HAS COME TO ME
(Marty Grebb)

IV. WILL I KNOW WHEN MY TIME COMES
(Donlinger-Been-Donlinger)

V. TWO STEP TUSSLE
(Marty Grebb)

VI. TAKE ME BY THE HAND
(Donlinger-Been)

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STEREO

REPRISE RECORDS

PROMOTION **NOT FOR SALE**

Playing Time:
18:50

VALLEY OF THE MOON

LOVECRAFT

Produced by LOVECRAFT for
JEDIDIAH STRONG SMITH PRODUCTIONS

RS 6419
(31,120)

1. 2:36
2. 4:56
3. 3:42
4. 3:11
5. 4:20

All selections
ASCAP
Barncard Songs

SIDE 2

I. LADY COME SOFTLY
(Donlinger-Been-Donlinger)

II. THE DAWN
(Marty Grebb-Ken Wolfson)

III. NEVER GONNA GO BACK
(Donlinger-Been-Tegza)

IV. DEAR
(Donlinger-Been)

V. HOPEFULLY WE'LL ALL
REMAIN TOGETHER
(Donlinger-Been)

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STEREO

INNER CITY

7567-96591-0

33 1/3 RPM
STEREO

0-96591
A SIDE

GOOD LIFE

MAYDAY MIX/6:12
STEVE "SILK" HURLEY MIX/7:11
RADIO MIX/3:59

(K. Saunderson, P. Gray, R. Holman) Virgin Songs, Inc. (BMI)/Drive-On Music
ST-DM-56335/56334/56337-SP
Produced by Kevin Saunderson
Mixed by Kevin 'Master Reese' Saunderson & Ben Grosse at
Pearl Sound Studios/Canton, MI
Thanks to Nanton
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VIRGIN RECORDS INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210 MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

Virgin

INNER CITY

7567-96591-0

33 1/3 RPM
STEREO

0-96591
B SIDE

GOOD LIFE

MAGIC JUAN MIX/8:28
MIKE "HITMAN" WILSON MIX/7:21
(K. Saunderson, P. Gray, R. Holman)
Additional Production by Mike 'Hitman' Wilson

BIG FUN

LES ADAMS REMIX/6:47
(Pennington, Forest, Saunderson, Gray)
Both tracks published by Virgin Songs, Inc. (BMI)/Drive-On Music
ST-DM-56333/56336/56338-SP
Produced by Kevin Saunderson
Thanks to Nanton
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Virgin

VIRGIN RECORDS, INC 9247 ALDEN DRIVE BEVERLY HILLS, CA 90210 MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

SPECIAL 12 INCH DISCO VERSION 33⅓ RPM

PRL D 608-AS
TIME: 9:48
VOCAL

TRUMAR MUSIC
(BMI)/
MEMOREX MUSIC
DIVISION (CRA)

BODY MUSIC

(W. Phillips-C. Maestro)

THE STRIKERS

Produced by Carlton Maestro

Mix by Francois Kevorkian & Larry Levan at Right Track Studios, NYC
Mix Engineer: David Stone
Mastered by Ray Janos at CBS Studios
Overdubs: Special Thanx to Lenny Underwood
A Product of Prelude Records
℗ 1981 Prelude Records

MUFACTURED AND DISTRI

ST NEW YORK NY

PRELUDE RECO

Prelude
RECORDS

SPECIAL INSTRUMENTAL VERSION

PRL D 608-BS
TIME: 9:12
INSTRUMENTAL

TRUMAR MUSIC
(BMI)/
MEMOREX MUSIC
DIVISION (CRA)

BODY MUSIC
(W. Phillips-C. Maestro)

THE STRIKERS
Produced by Carlton Maestro

Mix by Francois Kevorkian & Larry Levan at Right Track Studios, NYC
Mix Engineer: David Stone
Mastered by Ray Janos at CBS Studios
Overdubs: Special Thanx to Lenny Underwood
A Product of Prelude Records
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MANUFACTURED AND DISTRI
ST. NEW YORK NY
PRELUDE RECOR

Statler Records

FOOTLOOSE AND FANCY FREE

SLP 1319
SIDE A

33 1/3 RPM

1. Rhumboogie
2. Happiest Street in the World
3. Things Are Looking Up
4. Who Will Buy
5. The Way We Were

Statler Records

FOOTLOOSE AND FANCY FREE

SLP 1319
SIDE B

33 1/3 RPM

1. Get Happy
2. Don't Worry 'Bout a Thing
3. Give My Regards to Broadway
4. Pig Calypso
5. That's The Way I Like It

Barclay
B 8000
(CT–35837)
STEREO
Face A
Charles Aznavour
Emmenez-moi 3'31 (Charles Aznavour)
Eteins la lumière 2'54 (Charles Aznavour)
Adieu 3'32 (C. Aznavour-H.Byrs)
Un jour 2'25 (Charles Aznavour)
Les vertes années 2'17 (C.Aznavour-J.Davis)
Je reviens Fanny 2'36 (Charles Aznavour)
CHARLES AZNAVOUR
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MADE IN CANADA

Barclay
B 8000
(CT–35838)
STEREO
Face B
Charles Aznavour
Yerushalaim 2'14 (Charles Aznavour)
Entre nous 2'34 (Charles Aznavour)
J'aimerai 2'10 (Charles Aznavour)
Il te faudra bien revenir 2'25
(C.Aznavour-G.Garvarentz)
Au voleur 2'55 (Charles Aznavour)
Tout s'en va 3'24 (Charles Aznavour)
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COLUMBIA
MASTERWORKS

SCHOENBERG
QUINTET FOR
WIND INSTRUMENTS,
Op. 26

ML 5217
NONBREAKABLE

SIDE 1
(x"Lp" 41806)

THE PHILADELPHIA WOODWIND ENSEMBLE

1. I - Schwungvoll
2. II - Anmutig und heiter; scherzando

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COLUMBIA
MASTERWORKS

SCHOENBERG
QUINTET FOR WIND INSTRUMENTS, Op. 26

ML 5217
NONBREAKABLE

SIDE 2
(x"Lp" 41807)

THE PHILADELPHIA WOODWIND ENSEMBLE

1. III - Etwas langsam (Poco Adagio)
2. IV - Rondo

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Amerie
Touch

33 1/3 RPM
STEREO
Side 1

C2S 055459
XSS55666A
Promotional - Not For Sale

1. 1 Thing * 4:01
2. All I Need * 3:09
3. Touch* * 3:38
4. Not The Only One * 3:46**

* Produced by Rich Harrison for Richcraft Inc.
** Produced by Jonathan "Lil' Jon" Smith for BME Enterprises
*** Produced by Bryce Wilson, Co-Produced by The Buchanans For Czar Ent.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 2

C2S 055459
XSS55666B
Promotional - Not For Sale

1. Like It Used To Be 3:39
2. Talkin' About 4:19
3. Come With Me 3:34

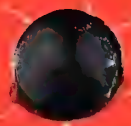
Produced by Rich Harrison for Richcraft Inc.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 3



C2S 055459
XSS55667A
Promotional - Not For Sale

1. Rolling Down My Face * 3:34
2. Can We Go (feat. Carl Thomas) + 3:29
3. Just Like Me ++ 3:46

* Produced by Rich Harrison for Richcraft Inc.
\+ Produced by BINK!
++ Produced by Andre Harris and Vidal Davis for Vidal/Dre Productions

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 4

C2S 055459
XSS55667B
Promotional - Not For Sale

1. Falling +++ 4:58
2. 1 Thing (feat. Eve) * 4:18
3. Why Don't We Fall In Love (Richcraft Remix) * 3:36

* Produced by Rich Harrison for Richcraft Inc.
+++Produced by The Ladies Choice, Red Spyda.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Period

Micro Groove

33⅓ RPM

SCHOENBERG
SUITE, OP. 29

1. OVERTURE
2. TANZSCHRITTE (Dance Steps)

SPL-705 A

Side 1

Victor Aitay, *Violin*
Godfrey Layetsky, *Viola*
Tony Sophos, *Cello*
Jack Kreiselman, *E-flat Clarinet*
Irving Neidich, *Clarinet*
Sidney Keil, *Bass Clarinet*
Russell Sherman, *Piano*
Gunther Schuller, *Conductor*

UNBREAKABLE • LONG PLAYING RECORDS

Period

Micro Groove

33 1/3 RPM

SCHOENBERG
SUITE, OP. 29

3. ADAGIO
4. GIGUE

SPL 705 B

Side 2

Victor Aitay, *Violin*
Godfrey Layefsky, *Viola*
Tony Sophos, *Cello*
Jack Kreiselman, *E-flat Clarinet*
Irving Neidich, *Clarinet*
Sidney Keil, *Bass Clarinet*
Russell Sherman, *Piano*
Gunther Schuller, *Conductor*

UNBREAKABLE • LONG PLAYING RECORDS

MADE BY ELECTRIC & MUSICAL INDUSTRIES LIMITED IN GT. BRITAIN
REGISTERED USER

33 1/3
(ST1-2830)
℗ 1967

STEREO
ST 2830
SIDE 1

ODE TO BILLIE JOE

1. MISSISSIPPI DELTA (Gentry) Compass Mus. Chappell.
2. AN ANGEL DIED (Gentry) Compass Mus. Chappell.
3. CHICKASAW COUNTRY CHILD (Gentry) Compass Mus. Chappell.
4. SUNDAY BEST (Gentry) Compass Mus. Chappell.
5. NICKI HOEKY (P. & L. Vegas—Ford) Leeds Mus. NCB

BOBBIE GENTRY

EMI

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REGISTERED USER

33⅓
(ST2-2830)
℗ 1967

STEREO
ST 2830
SIDE 2

ODE TO BILLIE JOE

1. POPPA WON'T YOU LET ME GO TO TOWN
2. BUGS. 3. HURRY, TUESDAY CHILD
4. LAZY WILLIE
5. ODE TO BILLIE JOE
(Gentry)
Compass Music. Chappell

BOBBIE GENTRY

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MUSE RECORDS
FAST HANDS
JOHNNY LYTLE
MR 5185
SIDE A
1. SISTER SILVER 5:45
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
2. TOMORROW 6:10
(C. STROUSE-M. CHARNIN) (EDWIN H. MORRIS/
CHARLES STROUSE) ASCAP
3. BRIGHTNESS 4:49
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
PRODUCED BY HOUSTON PERSON
℗ 1981 Muse Records
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MUSE RECORDS
FAST HANDS
JOHNNY LYTLE
MR 5185
SIDE B
1. BEIN' GREEN 4:41
(J. RAPOSO) (JONICO MUSIC) ASCAP
2. THE MAN 7:22
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
3. BLUES TO BE THERE 4:56
(D. ELLINGTON-B. STRAYHORN)
(TEMPO MUSIC) ASCAP
PRODUCED BY HOUSTON PERSON
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®

"FOUR IN BLUE"
SMOKEY ROBINSON & THE MIRACLES

TS 297

SIDE 1

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Record Corp. © 1969

HS-1640-2
X4RS-3687
STEREO

1. **YOU SEND ME (With Your Good Lovin')**
(Wm. Robinson, A. Cleveland, T. Johnson) 2:41
2. **DREAMS, DREAMS** (Wm. Robinson, A. Cleveland) 2:38
3. **TOMORROW IS ANOTHER DAY** (B. Verdi, D. Richards) 2:37
4. **HEY JUDE** (J. Lennon, P. McCartney) 3:30
5. **CALIFORNIA SOUL** (N. Ashford, V. Simpson) 3:05
6. **A LEGEND IN ITS OWN TIME**
(William Robinson) 3:07

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®

"FOUR IN BLUE"
SMOKEY ROBINSON & THE MIRACLES

TS 297
SIDE 2
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Record Corp. © 1969

HS-1641-2
X4RS-3688
STEREO

1. **YOU'VE LOST THAT LOVIN' FEELIN'** (Mann, Weil, Spector) 4:20
2. **WE CAN MAKE IT WE CAN** (N. Ashford, V. Simpson) 2:25
3. **WHEN NOBODY CARES** (William Robinson) 4:00
4. **DON'T SAY YOU LOVE ME** (R. Morris) 3:00
5. **WISH I KNEW** (D. Dean, D. Richards) 3:00
6. **MY WORLD IS EMPTY WITHOUT YOU** (Holland, Dozier, Holland) 3:15

A PRODUCT OF MOTOWN RECORD CORP.

Heavy D

UPT8P
1210

SIDE ONE

1. Can't Do Remix* 3:54
2. Can't Do Remix (Instrumental) 3:52
3. Can't Do Remix (Acapella) 3:54

*(T. Dofat, Heavy D, A. Allen, A. Hicks)
Published by: Dofat Music/Warner Tamerlane (BMI), Soul on Soul Publishing
EMI April Music (ASCAP), Moon Face Publishing (ASCAP), Shekia Publishing (ASCAP)
Produced by. Tony Dofat for Tone Capone Productions. Inc and Heavy D for Soul on Soul Productions Additional production
Damian "DEO" Blyden for All Out Entertainment Instruments Tony Dofat Background Vocals. April & Sheree of Ask Me
Vocoder: DJ Battlecat Mixed and Engineered by: Tony Dofat and Kurt Ackerman
Recorded at. Larrabee West Studios. CA and Chicago Recording Company Mixed at
The Hit Factory. NYC Samples from "I Can't Go For That (No Can Do)" as performed by Hall
& Oates under license from RCA Records Label Written by Sara Allen. Daryl Hall
and John Oates. Geomantic Music Irving Music, Inc. Hot Cha Music Company
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Heavy D

UPT8P
1210

SIDE TWO

1. I'll Do Anything* 3:52
2. I'll Do Anything (Instrumental) 3:53
3. I'll Do Anything (Acapella) 3:54

* T. Dofat (Heavy D), A. Allen, A. Hicks)
Published by: Dofat Music Warner Tamerlane (BMI), Soul on Soul Publishing
EMI April Music (ASCAP), Moon Face Publishing (ASCAP), Shekia Publishing (ASCAP)
Produced by: Tony Dofat for Tone Capone Productions, Inc. and Heavy D for Soul on Soul Productions Additional production
Damian DEO, Blyden for All Out Entertainment Instruments, Tony Dofat Background Vocals: April & Sheree of Ask
Me Vocoder: DJ Battlecat Mixed and Engineered by: Tony Dofat and Kurt Ackerman. Recorded at
Larrabee West Studios, CA and Chicago Recording Company Mixed at: The Hit Factory, NYC Samples from
"Can't Go For That (No Can Do)" as performed by Hall & Oates under license from RCA
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DIONNE FARRIS

WILD SEED - WILD FLOWER

COLUMBIA CAS 7046
XSS 7046A

SIDE ONE

Taken from the Columbia release:
Wild Seed-Wild Flower 57359

1 I KNOW
-LYRICS: M. DAVIS-
-MUSIC: M. DAVIS-W. DUVALL-

2 REALITY
-LYRICS: D. FARRIS-
-MUSIC: S. LOVETTE-B. FIELDS-

3 STOP TO THINK
-LYRICS: D. FARRIS-
-MUSIC: L. KRAVITZ-

4 PASSION
-LYRICS: D. FARRIS-
MUSIC: S. LOVETTE-B. FIELDS-

5 FOOD FOR THOUGHT
-LYRICS & MUSIC: D. HARRIS-
-LYRICS: D. FARRIS-

6 NOW OR LATER
-LYRICS: D. FARRIS-
-MUSIC: S. LOVETTE-B. FIELDS-

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DIONNE FARRIS

WILD SEED - WILD FLOWER

COLUMBIA CAS 7046
XSS 7046B

SIDE TWO

Taken from the Columbia release:
Wild Seed-Wild Flower 57359

1 DON'T EVER TOUCH ME (AGAIN)
-LYRICS: D. FARRIS-D. HARRIS-
-MUSIC: D. HARRIS-

2 11TH HOUR
-LYRICS: D. FARRIS-
-MUSIC: D. FRANK-

3 WATER
-LYRICS: D. FARRIS-
-MUSIC: B. FIELDS-

4 BLACKBIRD
-J. LENNON-P. MCCARTNEY-

5 OLD LADIES

6 HUMAN
-LYRICS: D. FARRIS-

7 FIND YOUR WAY
-LYRICS: D. FARRIS
-MUSIC: D. FARRIS-R.D. JACKSON-T. HEINTZ-

8 THE AUDITION

9 I KNOW (NY REPRISE MIX)
-LYRICS: M. DAVIS-
-MUSIC: M. DAVIS-W. DUVALL-

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DEMONSTRATION - NOT FOR SALE.

MUSIC MISER
20501

BOB JAMES

HANDS DOWN

FC 38067
STEREO

SIDE 1
AL 38067
℗ 1982 CBS Inc.

1. SPUNKY 7:00 -B. James- (ASCAP)
2. MACUMBA 5:11 -R. Temperton - B. James- (PRS) (ASCAP)/ (ASCAP)
3. SHAMBOOZIE 5:20 -B. James- (ASCAP)

Tappan Zee

Tappan Zee

Columbia

Columbia

Tappan Zee

BOB JAMES

HANDS DOWN

FC 38067
STEREO

SIDE 2
BL 38067
℗ 1982 CBS Inc.

1. JANUS 5:49 -B. James- (ASCAP)

2. ROBERTA 6:48 -M. Lawrence- (ASCAP)

3. IT'S ONLY ME 5:24
-B. James- (ASCAP)

Tappan Zee

Columbia

KAPP
SILVER APPLES
CONTACT
SIDE 2
KS 8 3584 B
STEREO
KS-3584
1. I'VE KNOWN LOVE
(Simeon-Taylor-Lewellen)
2. A POX ON YOU
(Simeon-Taylor)
3. CONFUSION
(Simeon-Taylor)
4. FANTASIES
(Simeon-Taylor-DaMott)
TRDMs KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

KAPP
SILVER APPLES
CONTACT
SIDE 1
KS 3584 A
STEREO
KS-3584
1. YOU AND I
(Simeon-Taylor)
2. WATER
(Simeon-Taylor)
3. RUBY
(Joy May Creasy "Cousin Emmy")
4. GYPSY LOVE
(Simeon-Taylor-Warren)
5. YOU'RE NOT FOOLING ME
(Simeon-Taylor)
TRDM& KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

EKL-4004-A
SIDE ONE

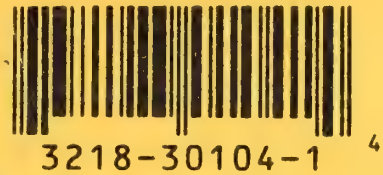
TIM BUCKLEY

1. **I CAN'T SEE YOU** (Beckett-Buckley) 2:40
2. **WINGS** (Buckley) 2:30
3. **SONG OF THE MAGICIAN** (Beckett-Buckley) 3:05
4. **STRANGE STREET AFFAIR UNDER BLUE** (Beckett-Buckley) 3:10
5. **VALENTINE MELODY** (Beckett-Buckley) 3:40
6. **AREN'T YOU THE GIRL** (Buckley) 2:01

All selections © copyright Third Story Music BMI
Recording first published October 1966

elektra
EKL-4004-B
SIDE TWO
TIM BUCKLEY
1. SONG SLOWLY SONG (Beckett-Buckley) 4:13
2. IT HAPPENS EVERY TIME (Buckley) 1:49
3. SONG FOR JAINIE (Buckley) 2:43
4. GRIEF IN MY SOUL (Beckett-Buckley) 2:03
5. SHE IS (Beckett-Buckley) 3:05
6. UNDERSTAND YOUR MAN (Buckley) 3:06
All selections © copyright Third Story Music BMI
Recording first published October 1966

PW104
New York House Music (BMI)
Cutlass Music (BMI)
21 And Over Side



STIK-E AND THE HOODS

MAMA GAVE Y'ALL

(F. CUTLASS)

21 AND OVER MIX 4:00
BONUS BEAT #2 3:36
ACCAPELLA 1:10

Produced and mixed by Frankie Cutlass for F.C. Productions
Executive Producer: G. Pizarro
Recorded and mixed at IMS Studios, NYC
Recording and mix engineer by Cold Rock
Vocals by Stik-E
Special thanks to Wildstyle Willie, Mad Wayne, Funkmaster Flex, Darryl James, G-Bo, Double R, Frankie fingers, Ted Smooth, Glenn Friscia, DJ Angel Jr, Demo 102nd St., The Hoody Squad and Zulu Nation, Peace! This one is dedicated to The Culture Of Hip Hop.

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PW104
New York House Music (BMI)
Cutlass Music (BMI)
Shake Side

STIK-E AND THE HOODS

MAMA GAVE Y'ALL

(F. CUTLASS)

SHAKE IT BABY MIX 5:00
BONUS BEAT MIX #1 1:43
"BOUNCE TO THIS" MIX 1:35

Produced and mixed by Frankie Cutlass for F.C. Productions
Executive Producer: G. Pizarro
Recorded and mixed at INS Studios, NYC
Recording and mix engineer by Cold Rock
Vocals by Stik-E

Special thanks to Wildstyle Willie, Mad Wayne, Funkmaster Flex, Darryl James, G-Bo, Double R, Frankie Fingers, Ted Smooth, Glenn Friscia, DJ Angel Jr, Demo 102nd St., The Hoody Squad and Zulu Nation, Peace! This one is dedicated to The Culture Of Hip Hop.

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SCREWBALL

Y2K

A

1. Album Intro 0.15
2. That S*** 3.38
3. F.A.Y.B.A.N. 3.09
4. Take It There feat. Capone of Capone-n-Noreaga 3.22
5. Y2K 2.48

TB 1382
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SCREWBALL

Y2K

B

1. Seen It All 4.08
2. Somebody's Gotta Do It feat. Triple Seis of the Terror Squad 3.52
3. You Love to Hear The Stories feat. MC Shan 4.50
4. The Heat Is On feat. Prodigy and Godfather Don 3.36
5. The Blocks feat. Nature 3.55

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SCREWBALL

Y2K

C

1. No Exceptions 3.37
2. The Operation feat. Nashawn of the Jones Family 3.27
3. Urban Warfare 1.59
4. Who Shot Rudy? 3.38
5. Biz Interlude not edited for radio 1.36

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SCREWBALL

Y2K

D

1. H-O-S-T-Y-L-E 3.23
2. Communications feat. Prince AD of the Killa Kids 3.26
3. Zoning 4.12
4. Attention: A & R Department 4.08

TB 1382

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Epic
SPIRIT
TWELVE DREAMS
OF DR. SARDONICUS
PE 30267
STEREO
SIDE 1
AL 30267
1. PRELUDE - NOTHIN' TO HIDE 3:41
-R. California-
2. NATURE'S WAY 2:30 -R. California-
3. ANIMAL ZOO 3:20 -J. Furgeson-
4. LOVE HAS FOUND A WAY 2:42
-R. California - J. Locke-
5. WHY CAN'T I BE FREE 1:03
-R. California-
6. MR. SKIN 3:50
-J. Furgeson-
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

Epic
SPIRIT
TWELVE DREAMS
OF DR. SARDONICUS
PE 30267
STEREO
SIDE 2
BL 30267
1. SPACE CHILD 3:26 -J. Locke
2. WHEN I TOUCH YOU 5:35 -J. Furgeson-
3. STREET WORM 3:40 -J. Furgeson-
4. LIFE HAS JUST BEGUN 3:22
-R. California-
5. MORNING WILL COME 2:58
-R. California-
6. SOLDIER 2:43
-R. California-
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

T-NECK

THE ISLEY BROTHERS

33⅓ RPM

STEREO

℗ 1978 T-Neck Records, Inc.

ASD 436
XSS 164125
Intro. :27
Time: 5:10

TAKE ME TO THE NEXT PHASE (Parts 1 & 2)

-E. Isley - M. Isley - C. Jasper - R. Isley -
O. Isley - R. Isley-
Taken From The T-Neck Lp: "SHOWDOWN" JZ 34930
Publisher: Bovina Music, Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Disco Version of the T-Neck
Single: ZS8 2272

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

DEMONSTRATION
NOT FOR SALE

T-NECK

THE ISLEY BROTHERS

33⅓ RPM

STEREO

℗ 1978 T-Neck Records, Inc.

ASD 436

XSS 164126

Intro. :27

Time: 4:12

TAKE ME TO THE NEXT PHASE (Part 1)

-E. Isley - M. Isley - C. Jasper - R. Isley -
O. Isley - R. Isley-

Taken From The T-Neck Lp: "SHOWDOWN" JZ 34930

Publisher: Bovina Music, Inc. (ASCAP)

Arranged and Produced by The Isley Brothers

Special Disco Version of the T-Neck
Single: ZS8 2272

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

DEMONSTRATION
NOT FOR SALE

WEST END
STEREO
Sugar Biscuit Music
Publishing Inc./ASCAP
WES-22129-A
33-1/3 RPM
©℗ 1980 West End
Music Industries, Inc.
IS IT ALL OVER MY FACE
(FEMALE VOCAL) 6:56
(Russell, D'Aquisto)
LOOSE JOINTS
Produced by Arthur Russell &
Steve D'Aquisto
Remixed by: Larry Levan
A PRODUCT OF WEST END MUSIC INDUSTRIES, INC. 250 WEST 57TH STREET, N.Y. N.Y. 10019

R E C O R D S

NICO

33 1/3 RPM
CS - 2008 AS
SIDE 1

PROMOTIONAL USE
ONLY - NOT FOR SALE

"NICO'S NOISE CONTROL"

(NICO)

1. SWELLS 5:08
2. SPIRAL 6:11

PRODUCED BY NICOLAI VORKAPICH./RECORDED AT FREQUENCY X STUDIOS, NYC./RESPECTS TO: JACE, FRANK, MARVIN, SCOTT, & ALL THE FUTURESEEKERS.../MASTERED BY PHIL AUSTIN AT TRUTONE RECORDS IN HACKENSACK, N.J./PUBLISHED BY: NIQUE MUSIC/MICMASTER MUSIC (BMI)

MANUFACTURED AND DISTRIBUTED BY MICMAC RECORDS • 166 FIFTH AVENUE, NEW YORK, NY 10010

R E C O R D S

NICO

33 1/3 RPM
CS - 2008 BS
SIDE 2

PROMOTIONAL USE
ONLY - NOT FOR SALE

"NICO'S NOISE CONTROL"

(NICO)

1. DOMINANT EFFECT 5:08

PRODUCED BY NICOLAI VORKAPICH./RECORDED AT FREQUENCY X STUDIOS, NYC./RESPECTS TO: JACE, FRANK, MARVIN, SCOTT, & ALL THE FUTURESEEKERS.../MASTERED BY PHIL AUSTIN AT TRUTONE RECORDS IN HACKENSACK, N.J./PUBLISHED BY: NIQUE MUSIC/MICMASTER MUSIC (BMI)

MANUFACTURED AND DISTRIBUTED BY MICMAC RECORDS • 166 FIFTH AVENUE, NEW YORK, NY 10010

1-23748

1

BLADE RUNNER

ORCHESTRAL ADAPTATION
OF MUSIC COMPOSED FOR THE
MOTION PICTURE BY VANGELIS
PERFORMED BY THE NEW
AMERICAN ORCHESTRA
RECORD PRODUCTION AND MUSICAL
DIRECTION BY JACK ELLIOTT

1. LOVE THEME • 4:12
2. MAIN TITLE • 5:01
3. ONE MORE KISS, DEAR • 4:00
4. MEMORIES OF GREEN • 4:50

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1-23748

2

BLADE RUNNER

ORCHESTRAL ADAPTATION
OF MUSIC COMPOSED FOR THE
MOTION PICTURE BY VANGELIS
PERFORMED BY THE NEW
AMERICAN ORCHESTRA
RECORD PRODUCTION AND MUSICAL
DIRECTION BY JACK ELLIOTT

1. END TITLE • 4:17
2. BLADE RUNNER BLUES • 4:38
3. FAREWELL • 3:10
4. END TITLE REPRISE • 3:08

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Full Moon

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1. GOOD TO GO: TROUBLE FUNK (3:40)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr.
(Ackee Music, Inc./Maxx Kidd's Music, ASCAP.)
2. MEET ME AT THE GO-GO: HOT, COLD SWEAT (4:31)
D. Moss (Island Music, Inc./Zee-Kidd Music, BMI.)
3. STILL SMOKIN': TROUBLE FUNK (5:05)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr.
(Ackee Music, Inc./Hugabut Music/Maxx Kidd's Music, ASCAP.)
4. MAKE 'EM MOVE: (The Wrecking Crew's Theme) (4:33)
SLY DUNBAR & ROBBIE SHAKESPEARE
R. Shakespeare - S. Dunbar - B. Worrell - B. Aasim - B. Laswell
(Island Music, Inc./Ixat Music/B'Zerk Malformation Inc./
Bombaatao's Music/Chutah Music, BMI.)
5. E.U. FREEZE: E.U. (4:13)
G. Elliot (Island Music, Inc./Zee-Kidd Music, BMI.)
6. KEYS: (The Chemist's Theme) WALLY BADAROU (7:12)
W. Badarou (Island Music, Inc., BMI.)

Compiled by Rob Fraboni
Executive Producers: Chris Blackwell & Maxx Kidd
ST-IL-865989-SP

90509-1
STEREO

SIDE ONE

This compilation
© 1986 Island
Records, Inc.

GOOD TO GO
ORIGINAL MOTION PICTURE SOUNDTRACK

ISLAND

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1. WE NEED MONEY
CHUCK BROWN & THE SOUL SEARCHERS (3:52)
C. Brown - J. Buchanan - D. Tillery - J. Fleming - C. Johnson
(Island Music, Inc./Zee-Kidd Music/Some Of Each Music, BMI)
2. STATUS QUO: (Little Beats Theme) DONALD BANKS (2:57)
W. E. Thompson (Island Music, Inc./Senate Publishing Co., BMI)
3. DROP THE BOMB TROUBLE FUNK (4:16)
T. Reed, Jr. - G. Davis - T. Fisher - C. Nixon - R. Reed - T. David - J. Avery
(Sugarhill Music, Inc., BMI)
4. RIOT ZONE (CALL THE POLICE) INI KAMOZE (1:24)
I. Kamoze (Island Music, Inc./Ixat Music, BMI)
5. I LIKE IT TROUBLE FUNK (3:55)
R. Reed - T. Fisher (Ackee Music, Inc./Hugabut Music/Maxx Kidd's Music, ASCAP)
6. MOVIN' & GROOVIN' REDDS AND THE BOYS (3:07)
A. Williams - C. Jones - D. Pearson (Island Music, Inc./Zee-Kidd Music, BMI)
7. GOOD TO GO: (Reprise) TROUBLE FUNK (4:12)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr. (Ackee Music, Inc./Maxx Kidd's Music, ASCAP)

Compiled by Rob Fraboni
Executive Producers: Chris Blackwell & Maxx Kidd
ST-IL 865990-SP

90509-1
STEREO

SIDE TWO

This compilation
℗ 1986 Island
Records, Inc.

GOOD TO GO
ORIGINAL MOTION PICTURE SOUNDTRACK

ISLAND

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Peanutbutterjam Records

Peanutbutterjam
incredibly spreadable

side 1

Peanutbutterjam 101

Peanutbutter
I Can Do Something
I Bet You Can't Do
Bubblegum
Feet
Crocodiles Eat Pizza
with Their Tails

© Eileen Packard 1984
℗ Peanutbutterjam 1984

Peanutbutterjam Records

Peanutbutterjam incredibly spreadable

Critters in My Clothes

Side 2

Peanutbutterjam 101

JAN 09

WUS RADIO
Box U-B
Storrs, Conn.

I Wonder Where's My Underwears
Hotdog Man
A Book is a Wonderful Friend
Listen to the Children
Precious are the Children
Lullaby for Teddy-O

© Eileen Packard 1984
℗ Peanutbutterjam 1984

"TAKE TWO"
"MARVIN GAYE & KIM WESTON"

SIDE 1
T 270
A Trademark Of
Motown Record
Corp. © 1966

T4RM 5648

1. IT TAKES TWO (Wm. Stevenson, S. Moy) 2:53
2. I LOVE YOU, YES I DO (S. Nix, H. Glover) 2:18
3. BABY I NEED YOUR LOVING
(Holland, Dozier, Holland) 3:09
4. IT'S GOT TO BE A MIRACLE (This Thing Called Love)
(S. Moy, V. Bullock, Wm. Stevenson) 3:27
5. BABY SAY YES (Wm. Stevenson, K. Weston) 3:12
6. WHAT GOOD AM I WITHOUT YOU
(A. Higdon, Wm. Stevenson) 2:50

Produced by
William Stevenson

MOTOWN RECORD CORP. 2648 W. GRAND BLVD. DETROIT 8, MICHIGAN

"TAKE TWO"
"MARVIN GAYE & KIM WESTON"

SIDE 2

T 270

A Trademark Of
Motown Record
Corp. © 1966

T4RM 5649

1. TILL THERE WAS YOU (M. Willson) 2:24
2. LOVE FELL ON ME (S. Moy, Wm. Stevenson) 2:25
3. SECRET LOVE (P. Webster, S. Fain) 2:44
4. I WANT YOU 'ROUND
(Wm. Stevenson, Wm. Robinson) 2:24
5. HEAVEN SENT YOU I KNOW
(Wm. Stevenson, H. Cosby, V. Bullock) 3:01
6. WHEN WE'RE TOGETHER (V. Bullock, S. Moy) 2:36

Produced by
William Stevenson

MOTOWN RECORD CORP. 2648 W. GRAND BLVD. DETROIT 8, MICHIGAN

ACTIVITY RECORDS, INC.

CREATIVE MOVEMENT & RHYTHMIC EXPLORATION

By HAP PALMER

AR-533
Side 1

33⅓ RPM
Microgroove

1. MOVING GAME - Part 1
2. FISHING TRIP
3. COLORED RIBBONS
4. TEACHER WHO COULDN'T TALK
5. PERCUSSION INSTRUMENTS

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ACTIVITY RECORDS, INC.

CREATIVE MOVEMENT & RHYTHMIC EXPLORATION

By HAP PALMER

AR-533
Side 2

33⅓ RPM
Microgroove

1. GRANDPA BUILDS A TABLE
2. FAST AND SLOW MARCH
3. OUT TO THE COUNTRY
4. HOW MANY WAYS
5. MOVING GAME - Part II

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Epic
HanSouL
33 1/3 RPM
STEREO
49 73657
XSS 73657A
© 1991 Sony Music
Entertainment Inc.
1. IMAGINATION (Radio Mix) 4:19
2. IMAGINATION (Philly Cheesesteak Mix) 4:36
3. IMAGINATION (imagine dat-dis mix) 3:56
"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.
9870 - 73657 - 1

Epic
HanSouL
33 1/3 RPM
STEREO
49 73657
XSS 73657B
© 1990, ℗1991 Sony Music
Entertainment Inc.
1. GIGGOLO JIG (Jiggin' Mix) 4:09
2. GIGGOLO JIG (Jigstramental) 4:09
3. IMAGINATION (Ron's Mo' Dance' Wot Mix)
"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.
9870 - 73657 - 1

GEM-T RECORD CO. INC.

Side**A**
33 1/3 RPM

GTR1
STEREO
©

Producer:
Sonny Hopson for
Gem-T
Production Company

16 ON WAX

Biker Shorts 4:10
(Vocal)

Writer: James Toland II · Gem-T Publishing Company
Keyboard & Programming: Derrick Tate
Engineering and Programming by
Craig Caruth

© ℗ GEM -T PRODUCTION COMPANY

1215-879-2624-23

ILLA-DAPTED

Songs From Their LP "Paper or Plastic?"

Promotional Copy Only/Not for Sale

Side A

33 1/2 BPM
CMR0015

1. **Tip of My Tongue (Remix)** - Radio Version - 3:20
1. **Tip of My Tongue (Remix)** - Instrumental - 3:20

Performed/written by ILLA-DAPTED.
(S. McGonagle, T. Nyachoto, P. Ferrie, F. Ramos),
Tasting Bliss Music Publishing, ASCAP and
P. Stanley, Irrascible Music, BMI.
Music published by Tro-Cromwell Music, Inc.

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THUMP®
RECORDS INC.
AN ENTERTAINMENT COMPANY

BACK TO DA HOOD OF THINGS

SIDE A
STEREO

TH12"-2210
33 1/3 RPM

1. DA HOOD EDIT
2. DA HOOD REMIX

Written by Jennifer Velarde and Chris "G.G." Gunn
Produced by Chris "G.G." Gunn for On The One Productions
Remixed by Albert Cabrera for One Rascal Productions, Inc.
Published by Lo-Walk Music (BMI)/Jus' A Thang (ASCAP)

Executive Producers: Bill Walker & Alberto Lopez

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THUMP®
RECORDS INC.
AN ENTERTAINMENT COMPANY

BACK TO DA HOOD OF THINGS

SIDE B
STEREO

TH12"-2210
33 1/3 RPM

1. DRUMAPELLA MIX
2. BONUS BEATS

Written by Jennifer Velarde and Chris "G.G." Gunn
Produced by Chris "G.G." Gunn for On The One Productions
Remixed by Albert Cabrera for One Rascal Productions, Inc.
Published by Lo-Walk Music (BMI)/Jus' A Thang (ASCAP)

Executive Producers: Bill Walker & Alberto Lopez

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PETE WYLIE

45 RPM
STEREO

DMD 1048
A SIDE

SINFUL!

THE WICKEDEST MIX IN TOWN/7:58

(Pete Wylie) Call This Music? (PRS) Admin.
by Warner Bros. Music Corp. (ASCAP)
ST-DM-51663-SP
Produced by Ian Ritchie & Pete Wylie
Remixed by Bert Bevans
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Virgin

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PETE WYLIE

45 RPM
STEREO

DMD 1048
B SIDE

SINFUL!

TRIBAL MIX/8:14
Produced by Ian Ritchie & Pete Wylie
Remixed by Zeus B. Held

I WANT THE MOON, MOTHER/2:50

Produced by Pete Wylie
Both Tracks Written by Pete Wylie; published by Call This Music? (PRS) Admin by Warner Bros. Music Corp. (ASCAP)
ST-DM-51664-51716-SP
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Virgin

VIRGIN RECORDS, INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210 MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

SIDE 1

33 1/3 RPM
DB-FPO21367-0

1 - NO WHERE TO HIDE
(ALBUM VERSION) 4:18

2 - NO WHERE TO HIDE
(RADIO EDIT) 4:19

THREAT/DJ POOH
PRODUCED & MIXED BY DJ POOH

ORIGINAL VERSION FROM DA BOMB RECORDS CD & CASSETTE
DB-21367-2/4 "BAD NEWS TRAVELS FAST"

STRAIGHT DRAMA MUSIC (ASCAP), BRITTOLESSE MUSIC
(ASCAP)/EMI MUSIC

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SIDE 2

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1 - NO WHERE TO HIDE
(REMIX) 4:18

2 - NO WHERE TO HIDE
(INSTRUMENTAL) 4:16

THREAT/DJ POOH
PRODUCED & MIXED BY DJ POOH

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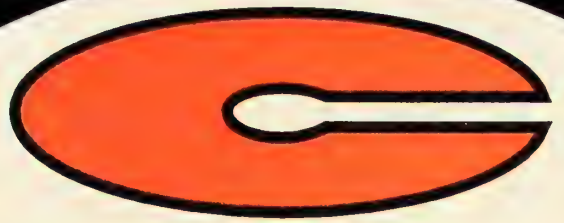

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B

MANNISH

1. Chain Letter 2:26
2. Chain Letter (Instrumental) 2:26
3. Speaker Time (Radio Edit) 3:53*

"Chain Letter" written by K. Hicks (Jekill)
Produced by Click for Topoojolis Music
Mixed by Jimmy Robinson and Click at Hot Trax, Pomona, Ca.
Mannish Publishing (BMI)/Mathematics Publishing (ASCAP)/Schneider-Hunt (BMI)

*"Speaker Time" written by K. Hicks.(Jekill), S.Blanton, & M. Potsic
Produced by DJ Nu-Mark
Scratches by DJ Nu-Mark
Recorded and mixed by Jimmy Robinson and Mannish at Hot Trax Pomona, Ca.

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Michael McCoLGAN

1. ALL ALONG THE WATCHTOWER
2. THE BLIND PROPHET
3. SPOONFUL
4. FOUR IN THE MORNING
5. ISLE OF ISLAY

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3. TRAIN TIME
4. SAND
5. SUMMERTIME

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FOR
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(L. James-D. James-D. Simmons)
DAVID SIMMONS
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WIMOT Music-BMI
Time: 7:31

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NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor

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SIDE 1
AL 37226
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1. I - Mars, the Bringer of War 6:35 (ASCAP)
2. II - Venus, the Bringer of Peace 9:40 (ASCAP)
3. III - Mercury, the Winged Messenger 3:50 (ASCAP)
4. IV - Jupiter, the Bringer of Jollity 8:00 (ASCAP)

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HOLST: THE PLANETS

NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, Conductor

MY 37226
STEREO

SIDE 2
BL 37226
℗ 1973 CBS Inc.

1. V - Saturn, the Bringer of Old Age 8:50 (ASCAP)
2. VI - Uranus, the Magician 5:25 (ASCAP)
3. VII - Neptune, the Mystic 8:15 (ASCAP)

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me•kons
soul a•sy•lum
su•i•cide com•man•dos

soul a•sy•lum P-9 the mag•no•li•as WALK A CIRCLE
me•kons GHOSTS OF AMERICAN ASTRONAUTS
cur•tiss a LAND OF THE FREE ag•it•pop STOP, DROP & ROLL
su•i•cide com•man•dos BURN IT DOWN

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TWIN/TONE RECORDS
"THE DARK AGES"

Screening Copy

the dark a•ges
(a vid•eo col•lec•tion)

art•ist - Ag•it•pop
song - "Stop, Drop & Roll"

writer(s) - John deVries
publisher - One Track Music/BMI
directors - Phil Harder, Rick Fuller
notes - From the LP *Stick It* (TTR 89152). Filmed almost entirely in the bunker and catcombs beneath Garage D'Or Records, Minneapolis, May 1989.

art•ist - Cur•tiss A
song - "Land of the Free"

writer/publisher - Mark Goldstein
video director - Al X Gav
notes - captured live at the Walker Art Center's *Marathon 80 New No Now Wave Festival* University of Minnesota Field House, Minneapolis, September 1979. Personnel: vocals—Curtiss A; guitars—Frank Berry, Dick Champ, Bob Dunlap, Chris Osgood, Jeff Waryan; keyboards—Harvey Ginsberg, Jim Tollefsrud; bass—Steve Almaas, Steve Fjelstad; drums—Dave Ahl, Johnny Haga. Song from the LP *Big Hits of Mid-America Vol. III*, (TTR 7907/8) Out of print.

art•ist - The Mag•no•li•as
song - "Walk A Cir•cle"

writer(s) - John Freeman
publisher - Tomata-du-Plenti/ASCAP
video producer - The Minneapolis Office of Film, Video & Recording directors - Mary Guy, Ben Martin
notes - From the LP *For Rent*, (TTR 88129). Performed at the 1989 Minnesota Music Awards, Orpheum Theater, Minneapolis, May 1989.

art•ist - Me•kons
song - "Ghosts of A•mer•i•can As•tro•nauts"

writer(s) - Mekons
publisher - Low Noise Music
video producer - Dog Ray Productions
notes - From the LP *So Good It Hurts*, (TTR 88114). The Mekons are many. The Mekons are forever. Filmed in London and Leeds, England, March/April, 1988.

art•ist - Soul A•sy•lum
song - "P-9"

writer(s) - David Pirner
publisher - Tomato-du-Plenti/ASCAP
directors - Phil Harder, Rick Fuller
notes - From the EP *Clam Dip & Other Delights*, (TTR 88144). Filmed with the pigs, Wisconsin, January, 1989.

art•ist - The Su•i•cide Com•man•dos
song - "Burn It Down"

writer(s) - Chris Osgood
publisher - War Bundle Music/BMI
director - Chuck Statler
notes - Filmed as the Commandos house burned down, Minnetonka, September 1977. From the LP "The Commandos Commit Suicide Dance Concert (TTR 7906) Out of Print.

Post production: Bill Bruce
P&D: J.R.

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ARNOLD SCHOENBERG
Piano Music

Three Pieces, Op. 11/Six Little Pieces, Op. 19/Five Pieces, Op. 23/ Suite, Op. 25/Two Pieces, Op. 33a & 33b

PAUL JACOBS, piano

WITHDRAWN

When Schoenberg's *Piano Piece*, Op. 33b, first appeared in the April 1932 issue of *New Music*—a quarterly journal that published scores of recent compositions, generally of an "advanced" persuasion—the title page contained the following note: "Arnold Schoenberg has requested that we do not publish either biographical notes or musical explanations concerning his work, since both he and his musical viewpoint are well known." This may seem overly optimistic; even now, more than forty years later, we may legitimately ask how "well known" Schoenberg is —at least as far as the general musical public is concerned. This is not to say that this public is not aware of Schoenberg, or that there is not an important body of analytical literature acknowledging the supreme importance of Schoenberg's music and ideas; indeed, he is generally regarded today as the single most influential composer since Debussy. But performers are still slow to include his works in the standard concert repertory, and not even the centenary of his birth, in 1974, brought forth a marked increase in performances of his work. The continued controversy about Schoenberg continues to bypass his music.

Although all of the piano music that Schoenberg published in his lifetime fits within the limits of a single record, he must be considered one of the 20th century's most important composers for the instrument. Stravinsky's music for piano does not contain his most important contributions, and Schoenberg's two great pupils, Alban Berg and Anton Webern, wrote only one piano work each.

With the exception of the two *Pieces*, Op. 33a and Op. 33b, all of Schoenberg's piano works mark decisive moments in his development. Why did Schoenberg, although not himself a pianist, choose the keyboard as the exponent of several of his most significant discoveries? The piano's equal-tempered tuning was no doubt important in Schoenberg's atonal sound world; string players and many other instrumentalists almost inevitably tend to narrow semi-tones to increase their "leading-tone" effect—a practice inherently tonal. Also, to a composer as concerned as Schoenberg with the compositional implications of octave equivalence (which would enable him, for instance, to present the same sequence of pitches in varying registral guises, now conjunct, now with the notes stretched widely apart) the flexibility and agility of the piano made it an ideal medium. Finally, Schoenberg's imagination may have been stimulated to think in terms of the piano by one of his earliest and most devoted followers, the pianist Eduard Steuermann—who selflessly spent so much of his time learning the most difficult new scores and then performed them with rare understanding and sympathy.

Hartford, Connecticut

H-71309 (Stereo)

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ARNOLD SCHOENBERG
(1874-1951)

Piano Music

PAUL JACOBS, piano

Side One (29:13)

1. Three Piano Pieces, Op. 11 (1908) (16:10)
Mässig (4:20) – *Sehr langsam* (8:53) – *Bewegt* (2:43)

2. Six Little Piano Pieces, Op. 19 (1911) (6:49)
Leicht, zart (1:21) – *Langsam* (1:12) – *Sehr langsam* (1:25) – *Rasch, aber leicht* (:20) – *Etwas rasch* (:33) – *Sehr langsam* (1:28)

3. Piano Piece, Op. 33a (1929) (2:09)
Mässig

4. Piano Piece, Op. 33b (1932) (3:37)
Mässig langsam

Side Two (26:52)

1. Five Piano Pieces, Op. 23 (1923) (11:11)
Sehr langsam (2:22) – *Sehr rasch* (1:07) – *Langsam* (3:07) – *Schwungvoll* (1:39) – *Walzer* (2:35)

2. Suite for Piano, Op. 25 (1925) (15:34)
Präludium: Rasch (:51) – *Gavotte: Etwas langsam, nicht hastig* (1:16) – *Musette: Rascher* (2:33) – *Intermezzo* (3:48) – *Menuett & Trio: Moderato* (4:15) – *Gigue: Rasch* (2:40)

publ.: Belmont Music Publishers (ASCAP) (Op. 11, Op. 19, Op. 25, Op. 33a, Op. 33b); Wilhelm Hansen Edition (ASCAP) (Op. 23)

portrait of Schoenberg by Egon Schiele (1917) courtesy of Serge Sabarsky Gallery, Inc.

musical supervision/Joanna Nickrenz (Elite Recordings, Inc.)
engineering/Frank Laico (Columbia Thirtieth Street Recording Studio, New York)
mastering/Robert C. Ludwig (Sterling Sound, Inc.) a Dolby-system recording

WITHDRAWN
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The *Three Pieces*, Op. 11, were written in 1908, between the composition of *Das Buch der hängenden Gärten*, Op. 15, and the *Five Pieces for Orchestra*, Op. 16; thus, they stand midway between the songs, with their residual tonal inflections, and the sumptuous complexities of the orchestral pieces. The first two of the piano pieces already show strong serial tendencies—each may be deemed monothematic in that so much of the musical material, both melodic and harmonic, is derived from a limited repertory of intervals. (For example, the chord formations accompanying the opening melody of the first piece are composed of the same intervals present in the melody; in the second piece, the apparently new melody of the subject beginning at bar 16 is built from the pitches of the opening statement.) The next set of pieces, Opus 19, capitalizes on the ideas projected in Opus 11: the incipient row technique of the first two pieces and the non-developmental, non-recapitulating form of the third piece. In Opus 19, these ideas are distilled to their most concise and aphoristic dimensions, creating the "short form" so important to Webern. The serial traits are present from the outset: the first four notes of the melody that open the first piece, for instance, are immediately duplicated in most of the accompanying contrapuntal lines. Schoenberg wrote the last piece in Opus 19, incidentally, upon hearing the news of Mahler's death, May 18, 1911.

The *Five Pieces*, Op. 23, end a period of eight years in which Schoenberg published no new music. It was long assumed that he had devoted these years to pursuing his avocation, painting, and to the formulation of his new twelve-tone technique. Today we know that he had not ceased composing during these years. Two of the Opus 23 pieces were performed in 1920, and the Waltz and probably much of the *Suite*, Op. 25, were written as early as 1921. The *Five Pieces*, Op. 23, reveal the continuous evolution of Schoenberg's musical thought since the appearance of the *Four Orchestral Songs*, Op. 22 (1914-15). The last of the Opus 23 pieces, the Waltz, is the first published composition using Schoenberg's "method of composing with twelve tones related only to each other"; the serial idea, although only fully realized in this piece, is present in the others as well. The third piece, for example, is almost entirely derived from a five-note row stated at the outset; there are sometimes as many as five simultaneous presentations of this row, appearing as originally heard or in inversion. At the end of the piece, a chord formed of the five notes of the row, and another formed from their inversion, rock gently back and forth over the 11th and 12th notes, giving us the total chromatic spectrum.

The *Suite*, Op. 25, represents a further landmark: for the first time, an entire multi-movement composition (modeled on the archaic Baroque suite) is written in the twelve-tone system, governed by a single row (or set). The row appears not only in a single presentation—as was the case in the fifth piece of Opus 23—but in all four now commonly employed modifications: original, inversion, retrograde, and retrograde inversion, all transposable to any of the twelve degrees of the chromatic scale.

With Opus 33a and 33b, Schoenberg's mastery of the twelve-tone system has reached the point where, as he once remarked, he could compose with greater freedom than ever. In Opus 33a, in particular, there is a remarkable integration of vertical and horizontal intervals in the consistent identification of melodic shapes and chord formations. Opus 33b seems to me to have unmistakable jazz inflections, reminiscent of Schoenberg's comic opera about "modern people," *Von heute auf morgen*, written at about the same time. Most catalogues list these two pieces as dating from 1932, but the first was copyrighted in 1929 and some stylistic evidence would point to the second piece's having been written earlier than its 1932 publication date.

Schoenberg's rapidly evolving language poses interesting problems for the performer. Is there an overall stylistic approach that one must take to play these works? Certainly not. The stereotyped and mostly erroneous relegating of Schoenberg to an expressionist world is not borne out by the music, and besides, what is the proper definition of "expressionistic"? Does it cover the tender intimacy of Opus 19 as well as the sharp parody of Opus 25? Does it apply to the bleak Mahlerian sadness of the second piece of Opus 11, as well as the subtle jazz-like inflections of Opus 33b? Steuermann claimed that Schoenberg's only expressionistic piano composition was the third piece of Opus 11. If we are to agree that in expressionism, form and materials are derived from a heightening of personal expressive values, then it would indeed appear that this almost unanalyzable piece is the only one to fit the bill. Each piece should, however, establish its own expressive world, and this particular world must be derived from both an awareness of the allusiveness of the musical climate and an exposing of musical materials which so often are polyphonically conceived.

Although Schoenberg's piano writing appears on the surface to be less radically innovative than that of Debussy or Stravinsky, there are still many innovations in piano style. Fingerings, for instance, present the player with a fascinating set of problems. How is one to differentiate among the levels of contrapuntal activity? The canon in inversion toward the end of the third piece of Opus 23 makes for an exciting etude in itself, the performer having to change fingers as often as three times for each sustained note while playing the accompanying thirds *staccato*. The fact that in non-tonal music the hands do not reduplicate their positions from octave to octave results in another interesting problem in hand positions. The articulation of much of this music, the tonal varieties (for which we may refer to Schoenberg's always imaginative writing for instruments, especially as seen in that fertile period which includes the music from Opus 16 to Opus 22), and the metrical asymmetries (for which Schoenberg has not been given just due), are all exciting challenges for a pianist interested in enlarging his technical and expressive capabilities. I would say that these five books of pieces are as important to contemporary piano technique as the Chopin Etudes were to that of the 19th century.

Schoenberg's metronome markings are problematic in his music in general. It is true that in the prefaces to Opus 23 and Opus 25 he states that the metronome markings "are not to be taken literally, giving merely an indication of the tempo." But how can an indication of "eighth-note equals 108" be reconciled with the direction *sehr langsam* in the first piece of Opus 23? Eduard Steuermann once told me in conversation how Schoenberg arrived at his metronome marks. He would read an entire piece through with a stop-watch and then divide the total duration by the number of beats, assuming that the ritards, accelerandos, and rubatos had all somehow evened each other out. But this unorthodox method should lead to *slow* metronome marks, since ritards at the ends of phrases and sections are not usually counterbalanced by accelerandos elsewhere. Thus, the discrepancy between Schoenberg's metronome marks and the tempo indications remains an enigma.

There is much discussion about the accuracy of the printed editions. The new complete edition of Schoenberg's works, used for the preparation of these performances, purports to have corrected the inaccuracies of the first editions. Edward T. Cone, however, in *Perspectives of New Music* (Fall-Winter 1972), shows that in some cases this is not true. The new edition does correct many of the old glaring misprints, but it also introduces a number of its own and neglects to clarify some doubtful cases. I have taken it upon myself, with the kind help of Elliott Carter, to correct what I believe are mistakes. To enumerate a few: Should not the first beat of bar 45 of the opening piece of Opus 11 be a major third? In the ascending left-hand passage at the end of bar 50 in the same piece, the G-natural should most definitely be a G-sharp. I play a B-sharp on the second beat of bar 55. It makes more musical sense, and I think it sounds better. And I have followed those suggestions of Mr. Cone that correct violations of serial technique, especially when there is no acoustical justification for the printed version. For Opus 11, I have used the 1942 edition (not cited in the complete edition), which changes the indication of the second piece from *mässige Achtel* to *sehr langsam*.

PAUL JACOBS

Paul Jacobs (b. 1930, New York) studied piano with Ernest Hutcheson. Before age 20, he appeared both as soloist and as a member of various new-music ensembles, in New York (with the Composers' Forum and Robert Craft's Chamber Art Society) and at the Berkshire Music Center, Tanglewood. Following his graduation from the Juilliard School in 1951 he resided for nine years in Europe, where he performed extensively (including appearances with Pierre Boulez's Domaine Musical, at the International Vacation Courses for New Music at Darmstadt, and for the International Society for Contemporary Music), lectured widely on American music, and served as record producer for conductor René Leibowitz. Mr. Jacobs was the first to present the complete solo piano music of Schoenberg in a single concert (Paris, 1956), and he has given premiere performances of many new compositions. In the U.S.A., he has performed with Gunther Schuller's Contemporary Innovations, Arthur Weisberg's Contemporary Chamber Ensemble, Speculum Musicae, and many other ensembles devoted to 20th-century music. He has been pianist for the New York Philharmonic since 1961, and in 1974 was designated the orchestra's harpsichordist as well. Mr Jacobs has taught at Brooklyn College of the City University of New York since 1968. He recorded extensively in Europe during the 1950s; in the U.S.A., he has appeared on CRI, Columbia, and Nonesuch.

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bolero Malaguena • Perfidia
samba Copacabana
beguine Begin the beguine
guaracha Caravan
Conga-guaracha Para vigo me voy (Say "Si . . . Si")
cha-cha-cha Un poquito de tu amor • Maria la o • Acercate mas

FRANCIS BAY'S LATIN BEAT

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For that is how old Francis Bay was when he started playing the clarinet in local orchestras; at fourteen he was busily getting down to composition; at fifteen he was fast becoming a keen jazz addict; and at sixteen he won the first prize in clarinet at the Conservatoire of Malines.

From then on he increased his technical accomplishments by learning to play the other reeds. This, together with valuable experience in the ensembles of Paul Godwin and Boyd Bachman, was how he attained the complete practical mastery that has made him such an authoritative orchestra leader. Apart from all this, he has also played in other orchestras of many nationalities (Swiss, Dutch, Swedish, German, and Belgian), arranged and composed film music, and taken an interest in "trick" recordings and in jazz of the more advanced kind.

The foundations of his music-making are thus as firmly built as could be, but he has never let himself get bogged down. The story of his career, in fact, bristles with meteoric successes. Francis Bay's orchestra, the result of that irresistible Belgian invitation, had existed only 175 days when it won the Golden Gondola at the International Song Festival in Venice. Within a few years it has been hailed as Belgium's Big Band No. 1, and even, in one of the most important American magazines, as Europe's second-best orchestra. And Francis Bay is not the man to rest on his laurels as a result of such appreciation; on the contrary, it only spurs him on to greater efforts, and so his band continues to go from strength to strength. A really solid basis of musical knowledge and practical experience, a talent for choosing the right men for the job (for Bay's orchestra includes some first-rate soloists) and for leading them in the right way, without needing years of adjustment to weld his diverse material into a thoroughly unified team—Francis Bay is indeed an ideal combination of fast mover and mover in the right direction. On this record the direction is south-eastern. Many moods and many styles are within the command of the Francis Bay Orchestra, but one of the things they are best of all at is proving that a Latin-American melody in a swingy vein can be played with as much gusto by a Continental band as by any of its transatlantic counterparts.

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(Gutierrez) Peer International Corporation, BMI . . . 2:34

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(Ramirez) Peer International Corporation, BMI . . . 3:50

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(Porter) Harms, Inc., ASCAP . . . 3:46

THE PEANUT VENDOR
(Simons, Gilbert & Sunshine) Edward B. Marks Music Corporation, BMI . . . 2:42

COPACABANA
(de Barro & Ribeiro) Robbins Music Corporation, ASCAP . . . 2:22

CARAVAN
(Tizol, Ellington & Mills) American Academy of Music, Inc., ASCAP . . . 4:22

MAMA INEZ
(Grenet & Gilbert) Edward B. Marks Music Corporation, BMI . . . 1:58

MARIA LA O (Maria My Own)
(Lecuona) Edward B. Marks Music Corporation, BMI . . . 2:22

PERFIDIA
(Dominguez) Peer International Corporation, BMI . . . 2:40

ACERCATE MAS
(Farres) Peer International Corporation, BMI . . . 2:52

PARA VIGO ME VOY (Say Si Si)
(Lecuona) Edward B. Marks Music Corporation, BMI . . . 2:16

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SUMMER LOVERS

FEATURING

STEPHEN BISHOP THE CAGE featuring NONA HENDRYX CHICAGO DEPECHE MODE HEAVEN 17

ELTON JOHN BASIL POLEDOURIS MICHAEL SEMBELLO TINA TURNER

Side One

Michael Sembello
SUMMER LOVERS

(Michael Sembello/David Batteau/Dennis Matkosky)
Produced by George Duke and Engineered by Tom Vicari for George Duke Enterprises

Depeche Mode
JUST CAN'T GET ENOUGH

(V. Clarke)
Produced by Depeche Mode and Daniel Miller

Stephen Bishop
IF LOVE TAKES YOU AWAY

(Stephen Bishop)
Produced by Russ Titelman
Engineered by Mark Linett

Tina Turner
JOHNNY AND MARY

(Robert Palmer)
Produced by Richard Perry

Basil Poledouris
SEA CAVE

(Basil Poledouris)
Produced by Basil Poledouris

Side Two

The Cage featuring Nona Hendryx
DO WHAT YA WANNA DO

(T. Coakley)
Arranged and Produced by Rusty Egan for Metropolis

Heaven 17
PLAY TO WIN

(B.E.F./Gregory)
Produced by British Electric Foundation

Elton John
TAKE ME DOWN TO THE OCEAN

(Elton John/Gary Osborne)
Produced by Elton John and Clive Franks for Frank-N-Stein Productions

Tina Turner
CRAZY IN THE NIGHT

(Garth Porter)
Produced by Dennis Kirk and Basil Poledouris

Chicago
HARD TO SAY I'M SORRY

(Peter Cetera/David Foster)
Produced by David Foster

Basil Poledouris
SEARCH FOR LINA

(Basil Poledouris)
Produced by Basil Poledouris

EXECUTIVE PRODUCER: RANDAL KLEISER

Music Supervisors: Sharie Harman, Felix Chamberlain, Stephen Paley and Rosalie Winkler Karalekas

Mastered on the 3M 4Tk Digital System by Bobby Hata at Warner Bros. Recording Studios, North Hollywood, Calif

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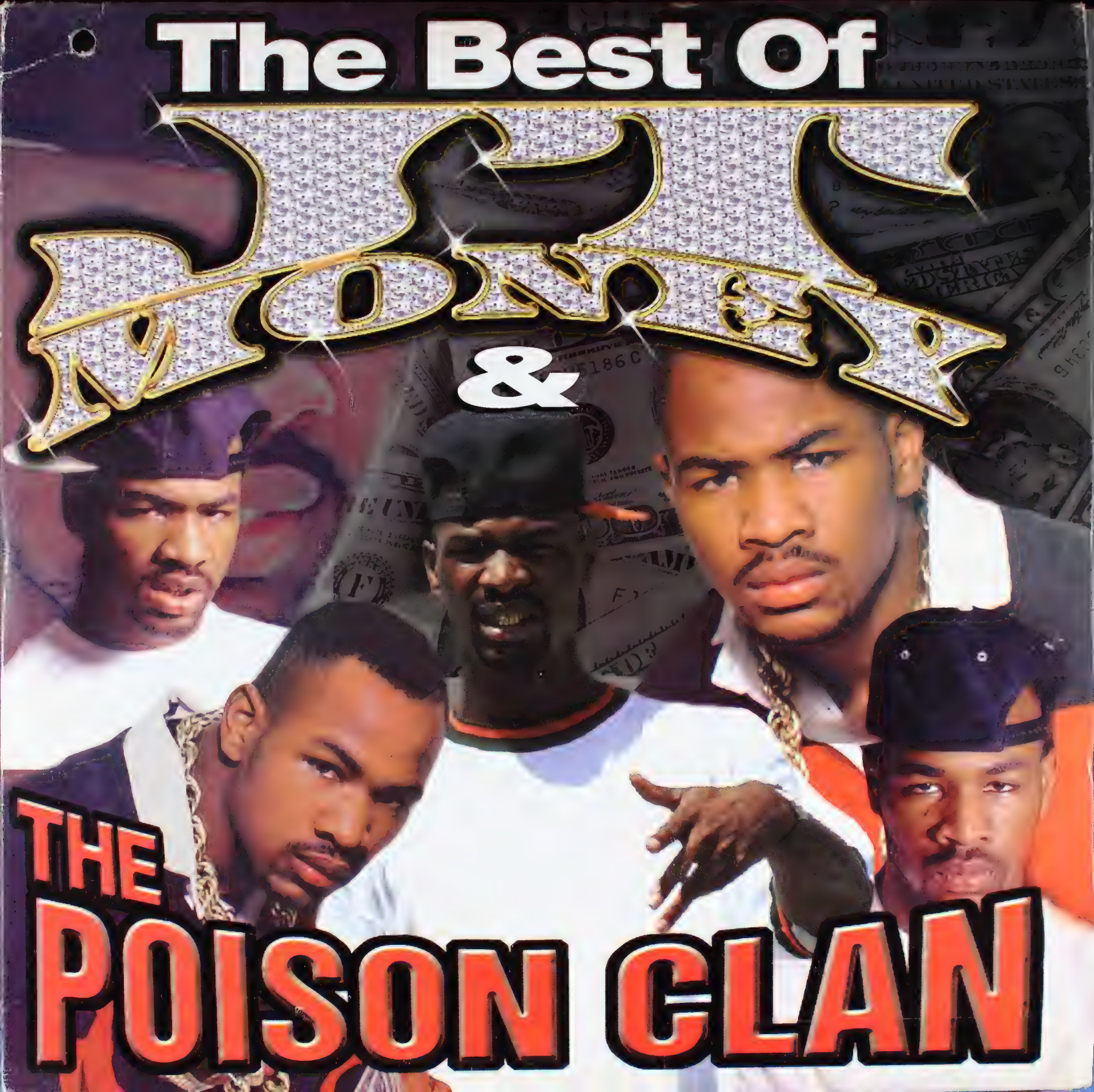
0 7599-23695-1

A RANDAL KLEISER Production "SUMMER LOVERS" Starring PETER GALLAGHER, DARYL HANNAH, VALERIE QUENNESSEN. Music Score by BASIL POLEDOURIS. Film Editor ROBERT GORDON. Executive Producer JOEL DEAN. Produced by MIKE MODER. Written and Directed by RANDAL KLEISER. Color by Technicolor.® A Filmways Picture. ©1982 Filmways Pictures, Inc All Rights Reserved.

FILMWAYS PICTURES


The Best Of
MONEY

THE
POISON CLAN

1. LOW LIFE MUTHA 4:43 E 3001 2 LOW LIFE MUTHAS
2. IN MY NATURE 4:29 NO LONGER AVAILABLE
3. THE GIRL THAT I HATE 4:33 E 3001 2 LOW LIFE MUTHAS

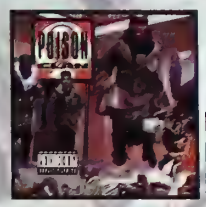
1. GROOVE WITH THE POISON CLAN 3:52 E 3006 POISONOUS MENTALITY
2. SHAKE WHATCHA MAMA GAVE YA 3:16 E 3006 POISONOUS MENTALITY
3. DANCE ALL NIGHT 4:55 E 3001 2 LOW LIFE MUTHAS

1. DON'T SLEEP ON 4:11 XR 202 RUFFTOWN BEHAVIOR
2. FAKIN' LIKE GANGSTERS 3:49 (FEATURING LUKE) XR 119 I GOT SUMTHIN' ON MY MIND
3. ACTION 4:12 E 3006 POISONOUS MENTALITY

1. POISON FREESTYLE 5:15 E 3006 POISONOUS MENTALITY
2. CHECK OUT THE AVENUE 5:15 XR 202 RUFFTOWN BEHAVIOR
3. ROUGH GETTING BUSY 4:26 E 3006 POISONOUS MENTALITY

ALSO AVAILABLE:

2 LOW LIFE MUTHAS
E-3001



POISONOUS MENTALITY
E-3006

RUFFTOWN BEHAVIOR
XR-202

Executive Producer: Joseph Weinberger
Published by Lil' Joe Wein Music Inc. (BMI)
Mastered at Fullersound by: Mike Fuller
Art Director Luis Garcia
Graphic Design: Luroga Design, 305-238-8887

Lil' Joe Records
XR 244-1

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REISSUED
BY POPULAR DEMAND
SHL 32055

AL GREEN
GREEN IS BLUES

Hi RECORDS
LONDON
STEREO/SHL 32055

THE MEMPHIS SOUND

SHL 32055

Color this one a rich, verdant Green.

A Green by the name of Al.

Al Green, that is—a young man who is a red hot rhythm and blues singer with a difference that is gonna be greatly dug by all who tune an ear to the variegated tones and shades of this album.

For Al Green, who was voted the fifth most promising rhythm and blues singer by Cash Box, has a style all his own.

He turns you on in this album with "One Woman," a fantastic song written by Sandy Rhodes, niece of the late Slim Rhodes, and Charles Chalmers, one of the top hornsmen and arrangers of the booming Memphis Sound.

You'll hear immediately the difference that is Al Green in this initial offering, a rhythm and blues number that simmers in a sweet sea of sentiment, but doesn't touch a single maudlin note. Al sings it with strong feeling and a sure understanding.

The next song, "Talk To Me," is a plea to "his baby," and then Al's distinctive style comes on strong in "My Girl." A great showman, Al does his thing with a softer touch than the usual "belt it out full blast" technique of today. But he retains all the modern-day touches and techniques of a great artist.

Perhaps the difference in the sound of Al Gre[illegible] comes from his Kansas background. It was, he says, m[illegible] lowed in the great Mid-Western plains, stirred in th[illegible] crucible of unknown, unnamed and unnumbered night clubs and eventually discovered by that great musician, Willie Mitchell.

You'll hear all this in "The Letter," a number first recorded by the Box Tops, a young group that waxed it at another Memphis studio across Memphis-town from Hi. They received a Gold Record for it. Now listen to Al Green's version of "The Letter." It's different, a fresh, new and delightfully-listenable version.

SIDE ONE

ONE WOMAN
(Chalmers; Rhodes—BMI—2:59)

TALK TO ME
(Seneca—BMI—3:03)

MY GIRL
(Robinson; White—BMI—2:47)

THE LETTER
(Carson—BMI—2:22)

I STAND ACCUSED
(W Butler; JButler—BMI—3:12)

SIDE TWO

GOTTA FIND A NEW WORLD
(Smith; Oliver—BMI—2:22)

WHAT AM I GONNA DO WITH MYSELF
(Jones; Mitchell—BMI—2:22)

TOMORROW'S DREAM
(Green; Mitchell—BMI—2:18)

GET BACK BABY
(Green—BMI—2:10)

GET BACK
(Lennon; McCartney—BMI—2:18)

SUMMERTIME
(Heywood; Gershwin—ASCAP—2:56)

Next is "I Stand Accused," and then a new one with a strongly-worded message for the world of today, "Gotta Find a New World."

Al puts special meaning into the words:

"As I look at this world, I'm beginning to see this is not the world God intended it to be. I got to find a new world where people get along."

Al sings it as it is.

In the same mod vein is "Get Back, Baby," which Al does backed by a brassy horn section which is violent without violence. Rather it is smooth plea for peace in a world where peace is often a stranger even among those who shout for it the loudest.

The horns speak loudly also in "Tomorrow's Dream," picking up the words, mating with the pathos and sob in the singer's voice, a splendid combination of man and brass.

Then there is "What Am I Gonna Do With Myself?" which Al recorded as a single some time ago, followed by "Get Back," which the artist rips out with all the vitality of an Otis Redding, but completely in the Al Green colorful and distinctive style.

This album ends with an old-timer in an up-to-date style, "Summertime." In it Al Green packs all the easy living of the warm Southern summer . . . when the fish are jumpin' and the cotton is high. He does wonderful things with his voice in what can only be called a rather different and rather wonderful version.

Like all the numbers in this album, "Summertime" is a rich, verdant Green, done in a red, hot and blue style by that master stylist, Al Green, who belts them out with a softness, a sure touch that few artists have been able to achieve.

Color this one, Al Green! It's different.

Producer—W. MITCHELL Supervision—JOE CUOGHI

Cover Photo by Jim Cummins
Liner Photo by Merrill Roberts

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LINER SHL 32055

...visual sound STEREO ALSO AVAILABLE IN MONAURAL BLP-2042 BST-8042

Dear Dolton Records,

I am using my last stamp and envelope to write you a letter. I really think I've got a great idea. You know what it is? No, of course you don't, because I haven't told you, but now I will. Why don't you guys wise up and put out a Ventures album with all the TV action themes? You know, stuff like "Secret Agent," "Man From U.N.C.L.E.," and of course "Batman." That show's really a riot. Even if somebody else makes a spy album who cares? The Ventures are the greatest everyone knows that!

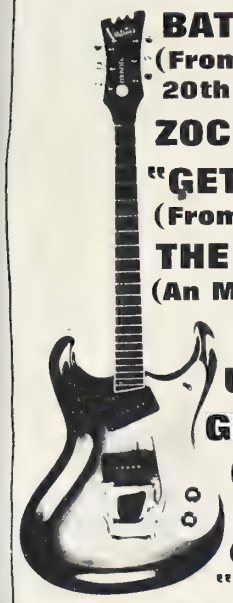
I really think this is a great idea even if I do say so myself. You guys know everybody watches those spy shows.

Thanks a lot and I sure hope the right guy reads this letter.

Steve Trimble

P.S. By the way, in case you don't believe I'm a Venture fan, I want you to know I've got all 21 of their albums and I can prove!

THE VENTURES



BATMAN THEME
(From "Batman" A Greenway-20th Century Fox-TV Production)

ZOCKO! • THE CAPE

"GET SMART" THEME
(From The NBC-TV Series "Get Smart")

THE MAN FROM U.N.C.L.E.
(An MGM-TV Presentation)

HOT LINE • JOKER'S WILD

UP, UP, AND AWAY

GREEN HORNET "66"

00-711 • VAMPCAMP

SECRET AGENT MAN
(From The CBS-TV Show "Secret Agent")

The Ventures Play The Mosrite Guitar Exclusively.

Mosrite Guitars
1213 No. Highland Avenue
Los Angeles, California 90028

The Ventures International Fan Club
1215 No. Highland Avenue
Los Angeles, California 90028

And In England
The Ventures International Fan Club,
Great Britain
15 Oxford Avenue/Gorleston-On-Sea
Gt. Yarmouth/Norfolk, England

Producer: Joe Saraceno
Engineer: Bruce Botnick
Art Direction: Woody Woodward

DOLTON
A PRODUCT OF LIBERTY RECORDS

BST-17502/BLP-16502 • Play Guitar With The Ventures, Vol. 2
BST-17501/BLP-16501 • Play Guitar With The Ventures
BST-8040/BLP-2040 • Where The Action Is
BST-8037/BLP-2037 • Ventures A Go-Go
BST-8035/BLP-2035 • The Ventures On Stage
BST-8033/BLP-2033 • The Ventures Knock Me Out!
BST-8031/BLP-2031 • Walk—Don't Run, Vol. 2

BST-8029/BLP-2029 • The Fabulous Ventures
BST-8027/BLP-2027 • Ventures In Space
BST-8024/BLP-2024 • Let's Go
BST-8023/BLP-2023 • I Walk The Line
BST-8022/BLP-2022 • Surfing
BST-8019/BLP-2019 • The Ventures Play Telstar And The Lonely Bull
BST-8017/BLP-2017 • Going To The Ventures Dance Party

BST-8016/BLP-2016 • The Ventures Beach Party
BST-8014/BLP-2014 • Dance With The Ventures
BST-8010/BLP-2010 • Dance!
BST-8008/BLP-2008 • The Colorful Ventures
BST-8006/BLP-2006 • Another Smash!
BST-8004/BLP-2004 • The Ventures
BST-8003/BLP-2003 • Walk—Don't Run

PRINTED IN U.S.A.

IF I'D BEEN A DIFFERENT MAN

If I'd been born a different kind
With a different heart
And a different mind
I might have stayed afraid of what I'd find
I guess your love will keep

My but the mountain's steep
And it's hard to see
But you must weep
Oh I loved you
Oh I loved you

If you just knew
How close I came to staying
But then again
You never heard a word I was saying
I just as well as spent my time praying
My but the valley's deep

My but the mountain's steep
And it's hard to see
But you must weep
Oh I loved you
Oh I loved you

If I'd been a different man
I might have tried to understand
I might have stayed there safely in your hands
Lord why can't I sleep

WHEN IT WAS DONE ***

If I could bind your mind to mine
In time I'd keep you from that world of his
If I could change the strange-ness in your kind
Then I'd know where your soul is
And then I'd know what song I'd have to sing
To touch that chord within you
And I would weave such wonders
And when it was done I'd win you

If I could stand with the stars on either hand
And say girl this ain't the answer
If I had been where you're going
But then I'll never be a dancer
But if I was I'd know what step to take
And laugh at what had freed me
And smash the great wall down girl
And when it was done
You'd need me
If I could face the fate that waits to cast me in the scrambles
And sit a-cross the velvet boards
From God and gamble
And if I could
I'd know what chance to take
And before the devil sold you
I'd bet my soul against the stars
And when it was done I'd hold you

ALL SONGS COMPOSED BY JIMMY WEBB

* BEFORE NILSSON — VIOLIN SOLO / SID SHARP

* * ©1968 CANOPY MUSIC, INC.
* * * ©1968 JAMA MUSIC

THE HIVE **

See her walking whitely as tho she really was a v
with her tiny feet precisely on the line,
And she thinks her whitely thought about the wh
bought,
and the altar crouches silently waiting for the vi
and you can almost hear the buzzing of the hive.

They play the whitely music as tho it was really
and in the parking lot they're lettering a sign,
the preacher says the proper things and then the
and now they'll all get roaring drunk, pretendi
alive.
While the proud procession leads her to the hive,

God bless our happy cubicle, keep it safe and san
homogenized and pasteurized, there's no place lil

Behold the formal female disappearing thru the
dreamed of this since she was only nine,
she's never really fought it and now by god she's
altar crouched silently waiting for the virgin to
and you can almost hear her screaming in the hi

LUCKY ME **

Lucky Me, I'm finally free,
free to chase the moon, free to paint the town,
now that there's no nuisance hangin' around on
and no more "I Love you's" that I could not retu
no more laughing at the girl who never learned.
The one who always lost her key....
Lucky me
There's no more we,
I finally did the trick, I'm such a clever guy,
got rid of that softy who tried so hard to please.
the one who loved me so and never made me cry,
the one who loved me so I never knew just why.
The short one with the knobby knees,
Lucky Me.

THAT'S THE WAY IT WAS **

There once was a town where a boy could have a
And there weren't any subways and there wasn'
And the green things grew as green things will,
you could hear the grass grow if you stood real s
and the honey bees would buzz,
You may not believe it, but that's the way it was,

There once was a town where I grew to be a man,
and when I grew, I grew just as tall as I could st
where the green things grew on my own good la
and they called me by my name and they always
And the honey bees would buzz,
You may not believe it, but that's the way it was,

There once was a town,
in the one I'm thinking of, a man could find a wo
could fall in love,
And a man could have a boy, and a boy could ha
and there weren't any subways and there wasn't
And the yard went on forever....

ALL THE LYRICS TO THE JIMMY WEBB SONGS ARE INCLUDED IN THIS ALBUM

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With a different heart
And a different mind
I might have stayed afraid of what I'd find
I guess your love will keep

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And it's hard to see
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But then again
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And laugh at what had freed me
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And when it was done
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And before the devil sold you
I'd bet my soul against the stars
And when it was done I'd hold you

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with her tiny feet precisely on the line,
And she thinks her whitely thought about the whitely things she bought,
and the altar crouches silently waiting for the virgin to arrive,
and you can almost hear the buzzing of the hive.

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and in the parking lot they're lettering a sign,
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While the proud procession leads her to the hive.

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homogenized and pasteurized, there's no place like numb.....

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no more laughing at the girl who never learned.
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the one who loved me so and never made me cry,
the one who loved me so I never knew just why.
The short one with the knobby knees,
Lucky Me.

THAT'S THE WAY IT WAS **

There once was a town where a boy could have a dog,
And there weren't any subways and there wasn't any smog.
And the green things grew as green things will,
you could hear the grass grow if you stood real still.
and the honey bees would buzz,
You may not believe it, but that's the way it was.

There once was a town where I grew to be a man,
and when I grew, I grew just as tall as I could stand,
where the green things grew on my own good land,
and they called me by my name and they always shook my hand.
And the honey bees would buzz,
You may not believe it, but that's the way it was.

There once was a town,
in the one I'm thinking of, a man could find a woman and a man could fall in love,
And a man could have a boy, and a boy could have a dog,
and there weren't any subways and there wasn't any smog.
And the yard went on forever....

ALL SONGS COMPOSED BY JIMMY WEBB

* BEFORE NILSSON — VIOLIN SOLO / SID SHARP

* * ©1968 CANOPY MUSIC, INC.
* * * ©1968 JAMA MUSIC

THE YARD WENT ON FOREVER

Is everyone safe?
Has everybody got a place to hide?
Is everybody warm inside?
Hear them singing? All the women of Pompei,
Standing with the Kansas City housewives in doorways,
in volcanoes and tornadoes on Doomsday.

There were houses, there were hoses, there were sprinklers
on the lawn, there was an ironing board,
and she would stand amid her understanding,
and ask the children what they'd done at school that day,
and the yard went on forever.
There were blouses, with print roses, checkered shirts
and white levis, there was a frying pan,
and she would cook their dreams while they were dreaming,
and later she would send them out to play,
and the yard went on forever.

Is everybody safe?
Has everybody got a place to hide?
Is everybody warm inside?
Hear them singing? All the women of Bombay,
Standing with the Nagasaki housewives in doorways,
in eruptions and destructions on Doomsday.

WATER MARK *

How delicate the Tracery of her fine lines,
Like the moon light lace tops of the evening pines,
Like a song I have heard thru a closed door,
Like an old book when you cannot read the writing anymore.
How innocent her visages my child lover lies,
Pressed against the rain swept windy windows of my eyes,
An antique etching glass design that somehow turned out wrong,
And I'm looking thru old varnish, at my late lover's body caught
on ancient canvass,
and decay disappearing even as I see the sun,
How tenderly the tapestry is draped with my regret,
Like the bitter sweet embroidery that hasn't faded,
Yet, but I see the details dying that distant soft design,
Like the taste of summer fading from the dusty winter wine,
How secretly how silently my sorrow disappears,
I can't see it with my eyes or hear it with my ears,
Like a water mark that's never there and never really gone,
I'm looking thru old varnish at my late lovers body,
caught on ancient canvass and decaying disappearing,
even as I see the sun.

INTERIM **

We were stranger than the others and they knew they had to hold us
with a lighter hand.
Most mornings found us searching for the answer and most evenings
weren't suitable.
We were wound about so tightly that we couldn't touch each other with
a straw.
And Sue I've got no real regrets but then why did you let both of us
touch you?

We were never really all that close I guess I'm really gettin' mad for
nothin'.
Your mother had a sofa and she rode it like she tho't it was a
coach and four.
You were marching in the drill team and I swear you tho't you really
had a boyfriend, didn't you?
I never really wanted you but Sue how could you face him every
morning?

I have several lives to live and each one of them continues without
asking,
It's all that I can do to count my skeletons and take my paid vacations
Your beauty titles ring a little strangely in my ears sometimes in
certain rooms.
It may be true that you were innocent but Sue then why are you not
crying?

GAYLA **

Gayla's taken all her bows in hand, she's skipping* like a stone
thru the garden.
She's chasing her small butterflies all thru the golden morning.
But what ancient beast have you set to wait,
beside her tiny garden gate,
As tho you did not know she was a child,
As tho you did not have your dagger filed,
beneath your red soaked stinging cloak.

Gayla's learning all the monnbeam's names, she counts all the stars
on her fingers.
She could put dust on old moth wings and fly thru the golden morning.
But what ancient demon would you dare unloose,
upon that tiny pink pale throat,
As tho you did not know she was your dream,
as tho you did not mean to make her scream,
God damn you, God damn you.
Damn you and your dirty joke.

**Before Nilsson*

THE FIRST HYMN FROM GRAND TERRACE

There was a hill we climbed
And the verse we rhymed went flying 'cross the waving grass
Like silver bells
Against the curtain that the sky had made
And so we played
It was a sunny day
And so we lay beneath a rock that sheltered us from passing planes
And the earth caught fire
When you turned — but nothing burned
And there were nights when the lights would take us
no where for a little while
The cars would pass
We were out of gas
And didn't care
Tho' we walked a mile
There was a D.J. in L.A.
We used to tune him in at night to hear our favorite song
We always heard it at the perfect time
Up on the hill we climbed
And now she's gone
And I'm alone
And tho' say I should be safe, secure and sane
I remember yesterday
And the games that children play

OUR SPECIAL THANKS TO THE CHILDREN'S CHOIR: BOB / MEG / DAVID / NAN / KAREN / RONNIE / MICHAEL / LORRAINE / LINDA / GREIG / CANDY / DAVID / DOUGLAS / PAUL / ROBERT / JIMMY / AND TO GINGER BLAKE, SHELLEY CLARK, SHIRLIE MATTHEWS, GLORIA JONES

American Gigolo

ORIGINAL SOUNDTRACK RECORDING
MUSIC COMPOSED BY GIORGIO MORODER
featuring
BLONDIE/"CALL ME" CHERYL BARNES/"LOVE & PASSION"

PD-1-8250
Polydor

SIDE ONE

CALL ME (Theme from American Gigolo)
LOVE AND PASSION
NIGHT DRIVE

SIDE TWO

HELLO MR. W.A.M. (Finale)
THE APARTMENT
PALM SPRINGS DRIVE
NIGHT DRIVE (Reprise)
THE SEDUCTION (Love Theme)

Album Produced by Giorgio Moroder

Drums and Percussion/Keith Forsey
Keyboards and Music Arranging/Harold Faltermeyer

Recorded at Westlake Audio, Los Angeles, California
Mixed and Mastered at Allen Zentz Recording

Paramount Pictures Presents A Freddie Fields Production • A Film by Paul Schrader • Richard Gere in "American Gigolo"
Lauren Hutton • Executive Producer Freddie Fields • Produced by Jerry Bruckheimer • Written and Directed by Paul Schrader

PD-1-6259
(2391 447)

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A Paramount Picture

DICK GREGORY: THE LIGHT SIDE: THE DARK SIDE

$3.99

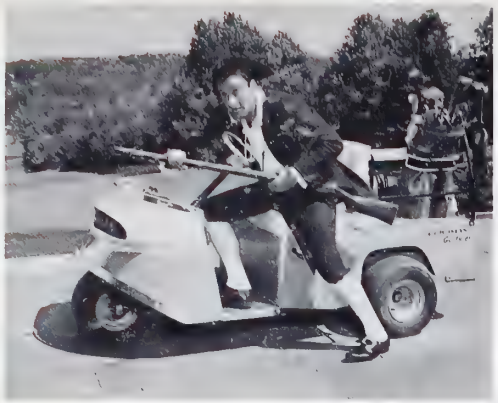
Legend
RECORDS
LLP 3000
JACK WAKEFIELD
TAKES CONCORD
$ 1.00
THIS ALBUM WAS
RECORDED LIVE AT
THE CONCORD HOTEL

Legend RECORDS

LLP 3000

JACK WAKEFIELD

TAKES CONCORD



ON TO VICTORY – MOBILE UNIT

This guy was born Milton Fagin in Brooklyn but in spite of it he is one of the nicest guys in the whole world! (Joke)

Jack Wakefield grew up to be a whoppin' 6'-2" and in our opinion one of the greatest "natural" comedians in the world.

He has played the top clubs in the U.S.A. including the Copa and Latin Quarter in New York.

He has appeared on T.V. and Radio in the U.S. and London with Red Buttons, George Jessel, Robert Q. Lewis and many other well known stars.

This is Jack's debut on record — watch for him he's going all the way!

Jackie Bright — Personal Mgr.
G.A.C. — Agency

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Side One

We Can All Have It Together 3:55
(Donlinger/Been)

Brother I Wonder 2:22
(Donlinger/Been)

Love Has Come to Me 3:11
(Marty Grebb)

Will I Know When My Time Comes 3:00
(Donlinger/Been/Donlinger)

Two Step Tussle 3:34
(Marty Grebb)

Take Me By the Hand 3:10
(Donlinger/Been)

Side Two

Lady Come Softly 2:36
(Donlinger/Been/[illegible])

The Dawn [illegible]:56
(Marty Grebb/Ken Wolfson)

Never Gonna Go Back 3:42
(Donlinger/Been/Tegza)

De[illegible] 3:11
(Donlinger/Been)

Hopefully We'll All Remain Together 4:20
(Donlinger/Been)

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CHARLES AZNAVOUR

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EMMENEZ-MOI
Charles Aznavour 3'31

ÉTEINS LA LUMIÈRE
Charles Aznavour 2'54

ADIEU
Ch. Aznavour / H. Byrs 3'32

UN JOUR
Charles Aznavour 2'25

LES VERTES ANNÉES
Ch. Aznavour / J. Davis 2'17

JE REVIENS FANNY
Charles Aznavour 2'36

FACE 2

YERUSHALAIM
Charles Aznavour 2'14

ENTRE NOUS
Charles Aznavour 2'34

J'AIMERAI
Charles Aznavour 2'10

IL TE FAUDRA BIEN REVENIR
Ch. Aznavour / G. Garvarentz 2'25

AU VOLEUR
Charles Aznavour 2'55

TOUT S'EN VA
Charles Aznavour 3'24

Arrangements
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QUINTET FOR WIND INSTRUMENTS, Op. 26

THE PHILADELPHIA WOODWIND QUINTET

William Kincaid, Flutist; John de Lancie, Oboist;
Anthony Gigliotti, Clarinetist; Sol Schoenbach, Bassoonist;
Mason Jones, French Horn Player

■ Schoenberg's first two creative "periods" were both crowded into the sixteen years before the First World War. During this comparatively short space of time, he traversed such different styles as those of *Verklärte Nacht*, Op. 4, and *Pierrot Lunaire*, Op. 21. From 1914 to 1923, however, he published no music at all. It would almost surely be incorrect to suppose that his creative powers were simply lying fallow during these years, and were to spring completely rejuvenated to loftier conceptions at their end. Actually, the time was spent in serving two rather brief stretches in the Austrian army, doing some literary writing, sketching the music for *Die Jakobsleiter* (an oratorio that he was never able to bring himself to complete), and teaching some of his best pupils.

Schoenberg was never a man to write music merely for the sake of doing something. He seems always to have felt that he must have something definite to say, and he preferred that that something should be fresh and new. In his later compositions, this general attitude caused him to avoid exact repetitions of his thematic materials. But in addition to this characteristic, there are reasons for supposing that by 1914 he had come to realize, consciously or unconsciously, that the freedom he had gained through espousing atonal music with its equal use of all twelve tones of the chromatic scale was simply not enough. Music may seem to flourish from a completely free use of fancy, but past centuries have demonstrated very conclusively that the difference between man-made music and that of the birds is that man prefers to work within the prescribed limitations of an organized system of tones.

At any rate, Schoenberg only started to compose once more when he moved to Mödling near Vienna in 1920 and met Josef Matthias Hauer. Schoenberg has hotly maintained that he "invented" the row-technique and, conversely, that he was uninfluenced by Hauer, but those who were close to him during those years, notably Egon Wellesz, have admitted that this was not quite true. However much the row-technique differs from Hauer's *Tropes* and *Grundgestalten*, the idea of organizing the twelve tones according to some new principle, together with details of method and terminology, are sparks from Hauer that set Schoenberg's tinder once more in flame.

It is easy to see from the first compositions of this period that the technique had not matured during any previous "fallow" period. The five piano pieces of Opus 23 show a definite striving towards new types of organization, but only the last of them, *Walzer*, is completely realized in the row-technique. And even it uses the row in the most primitive fashion possible. There is a single 12-tone row, used only in its prime position without recourse to a mirror inversion, and only two statements of the crab of the row are introduced near the end of the piece by way of furnishing accompaniment. In the Serenade for baritone and seven instruments, Op. 24, the picture is not much different. Of its seven movements, the third, *Variationen*, is based on a theme of 14 notes (one of the twelve notes is omitted and three are repeated), and only the fourth movement, *Sonett Nr. 217 von Petrarca*, uses the technique consistently. In both movements, the first regular use of the mirror inversion may be found, but still no transpositions of either the row or the mirror. Indeed, the baritone (who sings only in the fourth movement) must negotiate nearly thirteen straight statements of the prime row, varied only rhythmically and by occasional octave displacements of the notes.

With the *Suite für Klavier*, Op. 25, the first use of a transposition occurs, but even here it is introduced for a special purpose. The row includes a tritone, G to D-flat, and Schoenberg inverts it about an axis that will produce the interval on the same two notes; he also transposes both row and mirror up a tritone, so that the same notes will also appear in these transpositions. Needless to say, the emphasis on these two notes make them predominate throughout the *Suite*, and Schoenberg has to display considerable ingenuity to restore the balance between his "twelve equal notes."

Thus only with the *Wind Quintet*, Op. 26, does Schoenberg's experimentation with the method reach its logical end and give us the first composition written with all of the resources that we now associate with the technique. This, of course, is not to say that for Schoenberg the Quintet marks the end of the road. It was, in fact, only a beginning, and periodically he instituted changes in the method to perfect it further. For example, in the Quintet he used the various transpositions merely to provide himself with different series of notes. Since they had no functional significance for him at this stage, he could use more than one transposition simultaneously. Starting with the *Begleitungsmusik*, Op. 34, however, the transpositions were treated exactly like keys. By using only one at a time, he could establish pitch-levels and build structures resembling the forms of classical music. What he gained thereby from the point of view of form, however, deprived him of a free use of the transpositions and lessened motility in the design of subtly varied themes. It is precisely this characteristic that is exemplified at its richest in the Wind Quintet, making it a work particularly worth close listening and study. To aid in this, the remainder of these notes will be devoted to some old-fashioned thematic analysis on the theory that with this very new-fashioned composition a little guidance may prove helpful.

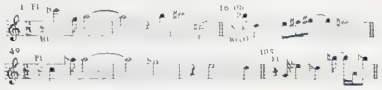
■ The entire quintet is constructed from the following two patterns. The ascending series is the basic row (R), and the descending its inverted mirror (M). The figures below stand for the number of half steps between each pair of notes. By definition this interval is the same for both row and mirror, since where the row ascends by any interval, the mirror descends by the same interval, and vice versa. Both series may be used either from left to right, or from right to left. In the latter case, it is said to be the crab (C) of the row or mirror. The patterns may also be transposed so that their first note falls on each of the twelve chromatic notes. There are various systems of indicating the transpositions, but here they are numbered in an ascending series from 1 to 12, making the complete abbreviation appear as the following: R1, CR8, M12, and so forth.

Ex. 1

It will be seen immediately that Schoenberg has designed this particular row with certain special characteristics. It splits naturally into two almost symmetrical halves, the only difference being that the first half ends by dropping a half step whereas the second drops a minor third. If the terminal notes of these two halves (notes 1, 6, 7, and 12) are extracted, they may be formed into either of two chords, one with the notes separated by perfect fourths—C, F, B-flat, E-flat—and the other by perfect fifths—E-flat, B-flat, F, C. In between these terminals are two segments of four notes each, with the notes in each segment separated by whole tones. Because a 12-tone composer works with a melodic pattern rather than a scale, the one thing found least often in a 12-tone composition is a fast run up or down a diatonic or chromatic scale. Such a run can be contrived—practically any arrangement of the notes is possible—but it generally requires considerable manipulation of the notes, and the attempt is rarely made. With this particular row, however, Schoenberg had a scale of sorts ready at hand, and he made the most of it by dropping the four terminals into the accompaniment and running through the remainder. It is not quite a whole-tone scale, since it has a half step at the junction of the two segments, but it gets him over considerable ground with dispatch.

■ Contrapuntally speaking, Schoenberg's music always has such a high specific gravity that anything approaching an exact analysis would require a description of practically each measure. At the same time, there is an over-all plan to each movement of the Quintet, and if one watches for the principal themes it will soon be revealed. The only difficulty is that the themes are themselves varied—perhaps no more than is the case in many 19th-century compositions, but nonetheless enough to make some forewarning essential. For example, the two structurally important themes of the first movement appear in the following forms (among others):

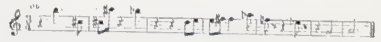
Ex. 2



The second series serves much the same purpose as the second theme in a conventional sonata movement, although actually it is more closely related to the first theme than would be usual in a sonata-allegro form. It is, in fact, the mirror inversion of the main theme, raised a major third. Once one can hear out these two basic patterns from their often quite complicated backgrounds, however, the structure of the movement should emerge.

In the second movement, the oboe states the main theme. As always, it is derived from the row, but this time it takes off from its fourth note.

Ex. 3



A mirror version of the first four notes of the theme may usually be found close after any statement of the main theme. Although these themes delimit the sections of the movement, they are used far less in the elaboration of those sections than the scalelike figure of the second half of the main theme. These four-note scales undergo all sorts of development—in strettos, in four-chord sequences, and twice in free cadenzas. With the hexachord terminals arranged in fourths as the underlying chord, they even make a fine descending swish to end the movement.

The slow third movement starts with a theme that divides the row between the horn and bassoon:

Ex. 4

This general pattern continues through three full statements of R1, and then when the bassoon is replaced by the clarinet (with added figurations in the flute and oboe), there are three more full statements of M1. There is a deceptively similar stretto beginning at measure 46, but here the various transpositions of the mirror do not interlock, but go their separate ways. After a brief fast section, however, the interlocking mirror form returns at measure 82. This is developed rather thoroughly, ending in a free cadenza which leads back to the opening theme. A very short faster section, built on a new theme, collapses almost immediately into the slow tempo, and after a few measures the movement ends without a further citation of the main theme.

The Rondo is built less on a theme than a rhythm. The clarinet sets up the rhythm, and then, its first notes overlapping the final notes of the clarinet, the flute repeats it. The flute's statement starts with the seventh note of R1, and thus introduces the theme at a higher pitch. Two measures later, the bassoon repeats the flute's version two octaves lower. These three entries are closely enough related to make a single example sufficient illustration:

Ex. 5

The fun gets underway, however, at measure 18 where the crab of the row is used to supply the pitches to go with this identical rhythm:

Ex. 6

At measure 29, the theme takes off from the sixth note of CR1, supplying a new series of pitches, and finally at measure 34 we get back to the original form of the theme, raised by an octave. More or less recognizable repetitions of the full theme may be found at measures 83, 105, and 110, but even before these points, the rhythm of the opening three notes has been so thoroughly established that Schoenberg turns to doing stunts with it. These appear in such variety that it would be hopeless to list them all, but a few samples may give an idea of what to expect:

Ex. 7

The movement runs to 359 measures. At measure 298, the tempo slows up to permit a single statement of the opening theme of the first movement (by way of tying things into a neat package), but nowhere in its course is there another full statement of the opening theme of this movement. Strangely enough, the lack is scarcely noticeable. Schoenberg drives the movement along with such propulsion and with so many new ideas that the old can be safely forgotten. To preserve the amenities, there are gestures in the direction of a return to the main theme at measures 335 and 347, but neither gets past the opening three E-flats before rushing off to other notes. Anyone who has stayed with the piece this far will hardly be in a mood to object—particularly when, after so much dissonance, Schoenberg brings his Quintet to a close with all five instruments playing a unison E-flat, the first note of the Quintet's row and mirror.

RICHARD S. HILL

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schoenberg

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VIOLA—Godfrey Layefsky
CELLO—Tony Sophos
E-flat CLARINET—Jack Kreiselman
CLARINET—Irving Neidich
Bass CLARINET—Sidney Keil
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Gunther Schuller *(conductor)*

SPL 705

Schoenberg's *Suite Op. 29* for a septet of performers was written in Berlin in 1926 when the composer was holding a professorship in the Academy of Arts as a successor to Busoni. The work falls into what may be called the third period of his musical development. His earliest period included his least forbidding works (*Verklaerte Nacht, Gurre Lieder*) which had served as links with the familiar romanticism of Wagner and Mahler or the academicism of Brahms. By 1909, the second period began with *Three Piano Pieces Op. 11*, and Schoenberg moved definitely in the direction of atonality—a direction already noticeable in his *Songs for Orchestra Op. 8* and his *First String Quartet Op. 7*. It was about this time that the composer, always articulate about the musical problems he set himself and their solution, wrote: "Now, however, that I have definitely started on my journey, I may confess to having broken off the bonds of a bygone aesthetic, and if I am striving towards a goal that seems to me to be certain, nevertheless, I already feel the opposition that I shall have to overcome. I feel also with what heat even those of the feeblest temperament will reject my works, and I suspect that even those who have hitherto believed in me will not be willing to perceive the necessity of this development." The latter part of this statement was not merely prophecy of things to come, for Schoenberg had already experienced violent audience opposition to his *Pelleas und Melisande* and *First String Quartet*. The prophecy, however, was fully borne out by the critical abuse he met as he followed what he deemed a necessary path of development. In 1912, Huneker, hearing *Pierrot Lunaire*, described it as, "The very ecstasy of the hideous . . . What kind of music is this, without melody in the ordinary sense; without themes, yet every acorn of a phrase contrapuntally developed by an adept; without a harmony that does not smite the ears, lacerate, figuratively speaking, the ear drums; keys forced into hateful marriage that are miles asunder, or else too closely related for aural matrimony; no form, that is, in the scholastic formal sense, and rhythms that are so persistently varied as to become monotonous . . ."

In his third period (after 1923), Schoenberg advanced beyond atonal experimentation to the twelve tone mechanistic evolution of a theme through the use of a "tone row" — the twelve tones of the chromatic scale arranged in a pattern of his choice, then inverted, reversed, etc. Among the works that fall into this group (beginning with *Five Piano Pieces Op. 23*) is this *Suite Op. 29* — a work scored for piano, piccolo clarinet, bass clarinet, violin, viola, and cello. The combination of instruments is unusual, as is the treatment of the piano whose part is closely interwoven with the rest of the ensemble in concertante form. The four movements follow classical form (overture, scherzo, adagio, gigue); the style, however, is twelve tone. To understand the logic behind this blend of orthodox and unorthodox, one must go back to Schoenberg's writings: "Analysts of my music will have to realize how much I personally owe to Mozart. People who look unbelievingly at me, thinking I am making a poor joke must understand my reasons." What his reasons are may be gathered from the following: "Form in the arts and especially in music aims primarily at comprehensibility. The relaxation which a satisfied listener experiences when he can follow an idea, its development, and the reasons for such development is closely related, psychologically speaking, to a feeling of beauty." This much of the statement no one will quarrel with; it is in the latter part of it that Schoenberg seems ironical to those who cannot reconcile themselves to his musical expression: "Composition with twelve tones has no other aim than comprehensibility . . . But though it seems to increase the listener's difficulties, it compensates for this deficiency by penalizing the composer. For composing thus does not become easier but rather ten times more difficult. Only the better-prepared composer can compose for the better-prepared music lover." This may arouse some wry sympathy for the composer, but it gives little solace to the average listener. To understand why twelve tone technique is "supremely comprehensible," one must accept Schoenberg's music (this is his oft stated view) not as a break with the past, but as a continuation and synthesis of the past and "an ascending to a higher and better order." And in Schoenberg's view there is a rational basis for assuming comprehensibility via twelve tone technique. Let us consider what this is and bypass for the time being, as does Schoenberg, other more familiar and viable components of comprehensibility which are outside his aesthetic. Rene Leibowitz, firm disciple of Schoenberg, thus states the case: "Thus (i.e. with twelve tone technique) he invents a tool for composition which builds the most 'economical' of all possible principles of unification; for all the musical happenings in a given piece are inevitably traced back to one fundamental idea. At the same time, this unifying principle gives a functional meaning to every vertical or horizontal musical structure, for it encompasses them all. Furthermore, it both permits and justifies the invention of any melodic-harmonic aggregation and the elaboration of counterpoint *for its own sake*. Because the tone-row includes all twelve tones of the chromatic scale and may be transposed to every degree of that scale, the total resources of chromaticism are finally related to a single norm. Finally, such a unifying principle makes *perpetual variation* the *conditio sine qua non* of its existence, since it may be said that every twelve tone piece is nothing but a series of variations on the original row."

The first movement of *Op. 29* is in sonata form and gives an exposition of the tone-row idea with the clarinet setting forth the basic idea. In the first and fourth movements, the technique makes possible the use of involved counterpoint. The listener will seek in vain, however, for melody as he understands it. This despite Schoenberg's statement: "It is true perhaps that one starts to understand a piece only when one can remember it at least partially." But making a work easy to remember involves "giving in to popular demands for comprehensibility —demands which do not always correspond entirely to the demands of higher art" and which, in Schoenberg's opinion, lead to restatement, repetitiousness in slightly varied form, and over-simplification to which such composers as Schubert, Schumann, and Wagner succumbed. "The mature listener will," despite the pleasantness involved, "refuse to listen to baby talk" and "will demand to be told the more remote matters, the more remote consequences of the simple matters he has already comprehended." There are those who while seeing the incontrovertible truth of the preceding statement will find it difficult to reconcile it with another of the composer's dicta: "The possession of an ear trained through composing should not entitle a man to humiliate his innocent and less fortunate neighbor."

It is interesting to consider for a moment the works that were making their debuts in 1926 and vying with *Op. 29* for public attention. These included: Stravinsky's *Oedipus Rex*, Carpenter's ballet about American life—*Skyscrapers*, Walton's humorous *Façade* to Sitwell's poetry, Varese's dissonant *Amériques*, Honegger's oratorio *King David*, Krenek's jazz opera *Jonny Spielt Auf*, Berg's *Wozzeck*, Hindemith's neoclassic *Cardillac*. Neoclassicism with or without modern rhythms characterizes most of these works; nervous tension in most cases substitutes for emotion. The years have yet to show whether Schoenberg's new system will have effects of any more consequence and durability on the mainstream of music than any of these, or whether his elaborate system will be considered no more than an ingenious exercise availing itself of much artifice if but little art — a complex arrangement of notes to evoke admiration on paper but in performance evoking no more response than a mathematical computation.

BERNARD LEBOW

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SIDE A

1. SISTER SILVER 5:45
2. TOMORROW 6:10
3. BRIGHTNESS 4:49

SIDE B

1. BEIN' GREEN 4:41
2. THE MAN 7:22
3. BLUES TO BE THERE 4:56

Johnny Lytle	vibes and percussion
Houston Person	tenor saxophone
Mickey Tucker	keyboards
Mervyn Bronson	bass
Larry Killian	congas and percussion
Idris Muhammad	drums
Fred Miller	percussion A-2

In his mid-60s blockbuster album and single **"The Village Caller,"** later LPs like **"Happy Ground"** and **"The Loop,"** and his recent Muse release **"Everything Must Change"** (MR 5158), Johnny Lytle's music has always been about **feel**. He's not a vibist who always plays a lot of notes, but he is one who chooses them carefully. Which maximizes the effect of his arrangements — usually aided by a funk-conscious conga player (on past Lytle LPs, Ray Barretto and Johnny Pacheco, among others) and a solid-sending organist (Lytle B-3 cohorts have included Milton Harris, Jimmy Foster and Billy Nunn). Along with a good drummer, they both fill the holes between Johnny's exquisite, echoey stabs (after all, Lytle **is** an ex-boxer, which gives us two explanations for this album's title) — with the richest, bluesiest bottom **anywhere.** (Just ask anyone who still hears "The Village Caller" in their sleep.) And on **"Fast Hands,"** producer Houston Person not only preserves this very feel, but also expands it — into an album of sometimes modal, sometimes classic jazz for the Eighties, strong on cogent improvisation, featuring a group of crack sidemen, and always showcasing Johnny Lytle, sounding better than ever.

That said, you really should stop reading — and start listening. But before you do, here are a few last things to keep in mind. In this performance, the role of the conga player is played by Larry Killian. **"Fast Hands"** reunites Mr. Killian, frequently heard on Muse releases and other settings in which a good groove is essential, with Mr. Lytle; for example, they recorded together on the latter's 1969 LP, **"Close Enough."** In addition, the role of the organist is played by the versatile Mickey Tucker, on electric and acoustic pianos. (As such, you might call Mr. Tucker's feat a **tour de force.**) And, other key roles are played by Person (featured briefly, but in a surprising shift of tenor styles, especially to people who only consider him a "mainstream" stylist), Muhammad (cooking as usual) and Bronson (too little heard from since his early Seventies work with Larry Coryell). Also, Johnny Lytle's writing skills are well displayed, in varying moods and tempos. "Sister Silver," for example, after a moody beginning, cuts the vibist loose on an attractively swinging line reminiscent of "Poinciana." "Tomorrow," more a pop vehicle, features a sensitive Lytle ballad performance. "Brightness," a dramatic, almost cinematic tune, is actually a fast waltz, and features Lytle's freest and most percussive work on the date. And on side B, it's classic Lytle, the brand we fondly remember: on his own "The Man," a bluesy treatment of Joe Raposo's "Bein' Green," and a blues in C written by Duke Ellington entitled "Blues To Be There."

And now, it's your turn to feel. . . the music of Johnny Lytle.

—Michael Rozek

Produced by Houston Person

Recorded at Sound Heights Studio, Brooklyn, N.Y. — April 1 [illegible]

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CALIFORNIA SOUL

A LEGEND IN ITS OWN TIME

SIDE 2

YOU'VE LOST THAT LOVIN' FEELIN'

WE CAN MAKE IT WE CAN

WHEN NOBODY CARES

DON'T SAY YOU LOVE ME

WISH I KNEW

MY WORLD IS EMPTY WITHOUT YOU

PHOTOGRAPHER J. DEMPKNOCK

DESIGNED BY CURTIS McNAIR

"THE SOUND OF YOUNG AMERICA" T.M

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- ☆ Around And Around
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- ☆ Memphis
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- ☆ Little Queenie
- ☆ Almost Grown
- ☆ Back In The USA
- ☆ Let It Rock
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- ☆ I Want To Be Your Driver

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These twenty-eight, arranged in the sequence recorded and mastered from the original sessions tapes, are vital documents of the history they made.

Chuck Berry, among the first to leap to the electric sound that disc jockey Alan Freed dubbed "rock 'n' roll," described that giant step in his music. The territory he opened up is where pop music lives today.

Selections contained in this album have been previously released as part of Chess albums 1514, 1435, 1448, 1456, 1467, 1495, and 2CH60028

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SILVER APPLES

CONTACT

STEREO
KAPP
KS-3584
Side One:
YOU AND I
WATER
RUBY
GYPSY LOVE
YOU'RE NOT FOOLIN' ME
Side Two:
I HAVE KNOWN LOVE
A POX ON YOU
CONFUSION
FANTASIES
All music composed, arranged and performed by the Silver Apples: Simeon (The Simeon, Banjo and Vocals), Danny Taylor (Drums)/Produced by: Barry Bryant, Dan Taylor and Simeon/Art: Anonymous Arts/Engineering: Jack Hunt — TTG, L. A. and The Family at Apostolic Studios, N.Y./Photography: Charles Silver (front), Stan Wayman (back) courtesy of Life Magazine © Time Inc./All Lyrics by Simeon with the exceptions of Ruby (Cousin Emmy), Gypsy Love (from a poem by S. Warren), I Have Known Love (Eileen Lewellen) and Fantasies (Larry De Mott)/All world rights reserved by The Magic Theatre, Inc. and cleared through BMI (Exception: Ruby—Northern Music Corp. ASCAP)/ Thanks to Pan Am for the Jet, John Walsh our Kapp Contact and our local Contact for . . . !

Tim Buckley

EKL-4004

elektra
EKL-4004
Tim Buckley an incredibly thin wire, just nineteen-years-old, is already a kind of quintessence of nouvelle, the sensitivity apparent in the very fineness of his features. The man is a study in fragile contrasts; yet everything is in key, precise.
His songs are exquisitely controlled; quiet, complex mosaics of powerful electric sound, they hold the magic of Japanese water colors. The voice — crisp, full of strength and character — can soar, yet remain tender and delicate. This is Tim Buckley
SIDE ONE
1. I CAN'T SEE YOU (Beckett-Buckley) 2:40
2. WINGS (Buckley) 2:30
3. SONG OF THE MAGICIAN (Beckett-Buckley) 3:05
4. STRANGE STREET AFFAIR UNDER BLUE (Beckett-Buckley) 3:10
5. VALENTINE MELODY (Beckett-Buckley) 3:40
6. AREN'T YOU THE GIRL (Buckley) 2:01
SIDE TWO
1. SONG SLOWLY SONG (Beckett-Buckley) 4:13
2. IT HAPPENS EVERY TIME (Buckley) 1:49
3. SONG FOR JAINIE (Buckley) 2:43
4. GRIEF IN MY SOUL (Beckett-Buckley) 2:03
5. SHE IS (Beckett-Buckley) 3:05
6. UNDERSTAND YOUR MAN (Buckley) 3:06
• All selections © copyright Third Story Music BMI • Arrangements by Tim Buckley • String arrangements by Jack Nitzsche
The musicians who participated in this recording are: Lee Underwood, lead guitar; Tim Buckley, guitar; James Fielder, bass; Billy Mundi, drums & percussion; Van Dyke Parks (courtesy of M-G-M Records), harpsichord, piano, celeste.
Produced by Paul Rothchild & Jac Holzman • Recorded at Sunset Sound, Los Angeles • Engineer: Bruce Botnick •
Production Supervisor: Jac Holzman • Cover Photos & Design: William S. Harvey
ELEKTRA RECORDS • 51 West 51st Street New York City 10019 • 7, Poland Street London W.1, England

ANIMAL ZOO
MORNING WILL COME
MR. SKIN
WHEN I TOUCH YOU
STREET WORM
LOVE HAS FOUND A WAY

SPACE CHILD
PRELUDE-NOTHIN' TO HIDE
WHY CAN'T I BE FREE
LIFE HAS JUST BEGUN
NATURE'S WAY
SOLDIER

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SIDE A
33 1/3 RPM

1. INVITATION TO THE WORLD PARTY 0:39
2. WORLD PARTY 4:05
3. CHAIN SWANG 4:22
4. GET RICH TO THIS 4:18

EXECUTIVE PRODUCERS Antonio M. Reid, Kenneth B. Edmonds, Goodie Mob and Organized Noize

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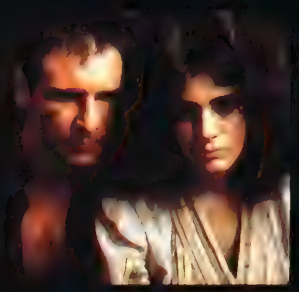
THE MOTION PICTURE BY VANGELIS

Performed by

THE NEW AMERICAN ORCHESTRA

Jack Elliott, Musical Director



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EDWARD JAMES OLMOS SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES
EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL
ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL DIRECTOR OF PHOTOGRAPHY JORDAN CRONENWETH
PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT
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SIDE ONE

LOVE THEME
Arranged & orchestrated by PATRICK WILLIAMS
Alto saxophone: TOM SCOTT
Drums: STEVE SCHAEFFER
Bass: NEIL STUBENHAUS
Fender Rhodes: MICHAEL LANG
Guitars: TOMMY TEDESCO and DAN FERGUSON
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT

MAIN TITLE
Arranged & orchestrated by EDDIE KARAM
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

ONE MORE KISS, DEAR
Arranged & orchestrated by EDDIE KARAM
Vocal: JOHN BAHLER
Trombone: BILL WATROUS
Drums: STEVE SCHAEFFER
Bass: NEIL STUBENHAUS
Piano: MICHAEL LANG
Guitar: TOMMY TEDESCO
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

MEMORIES OF GREEN
Arranged & orchestrated by ANGELA MORLEY
Piano: RICHARD TEE
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT

SIDE TWO

END TITLE
Arranged & orchestrated by EDDIE KARAM
Drums: STEVE SCHAEFFER
Bass: NEIL STUBENHAUS
Guitars: TOMMY TEDESCO and DAN FERGUSON
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

BLADE RUNNER BLUES
Arranged & orchestrated by EDDIE KARAM
Flugelhorn: CHUCK FINDLEY
Concertmaster: ENDRE GRANAT

FAREWELL
Arranged & orchestrated by EDDIE KARAM
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT

END TITLE REPRISE
Arranged & orchestrated by EDDIE KARAM
Drums: STEVE SCHAEFFER
Bass: NEIL STUBENHAUS
Guitars: TOMMY TEDESCO and DAN FERGUSON
Synthesizers: IAN UNDERWOOD
Concertmaster: ENDRE GRANAT
Background vocals:
DIANA LEE, DEBBIE HALL, SANDIE HALL

Music Composed by VANGELIS
Produced by JACK ELLIOTT
Co-produced by HANK CICALO
Engineered and mixed by HANK CICALO
2nd engineers: ANDY DADDARIO *and* JOE CICALO
Production coordinator: LYNN CHERRY
Recorded and mixed at GROUP IV RECORDING, HOLLYWOOD, CALIF.
"One More Kiss, Dear" recorded at EVERGREEN STUDIO, BURBANK, CALIF.
Originally Mastered by BILL LIGHTNER *at* K-DISK, HOLLYWOOD
Special thanks to ANGEL BALESTIER *and* MARTIN BERMAN
THE NEW AMERICAN ORCHESTRA *is the performing arm of* THE FOUNDATION FOR NEW AMERICAN MUSIC
TOM SCOTT *appears courtesy of* ELEKTRA/MUSICIAN RECORDS
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ORIGINAL MOTION PICTURE SOUNDTRACK

SIDE ONE

GOOD TO GO: TROUBLE FUNK
Prd: Rob Fraboni & Trouble Funk

MEET ME AT THE GO-GO: HOT, COLD SWEAT
Prd: Robert Reed & Tony Fisher & Rob Fraboni

STILL SMOKIN': TROUBLE FUNK
Prd: Rob Fraboni & Robert Reed & Tony Fisher

MAKE EM' MOVE: "The Wrecking Crew's Theme" SLY DUNBAR & ROBBIE SHAKESPEARE
Prd: Bill Laswell Remixed: Paul "Groucho" Smykle

E.U. FREEZE: E.U.
Prd: Maxx Kidd & Gregory "Sugarbear" Elliot

KEYS: "The Chemist's Theme" WALLY BADAROU
Prd: Wally Badarou

SIDE TWO

WE NEED MONEY: CHUCK BROWN & THE SOUL SEARCHERS
Prd: Chuck Brown & Maxx Kidd

STATUS QUO: "Little Beats' Theme" DONALD BANKS
Prd: Nature's Creation Ex. Prd: W.E.T. & L. Carter Remixed by Rob Fraboni

DROP THE BOMB: TROUBLE FUNK
Prd: Robert Reed & Tony Fisher & James Avery & Rob Fraboni

RIOT ZONE (CALL THE POLICE): INI KAMOZE
Prd: Sly Dunbar & Robbie Shakespeare & Paul "Groucho" Smykle

I LIKE IT: TROUBLE FUNK
Prd: Tony Fisher & Robert Reed & Rob Fraboni

MOVIN' AND GROOVIN': REDDS AND THE BOYS
Prd: Maxx Kidd & Anthony "Redds" Williams

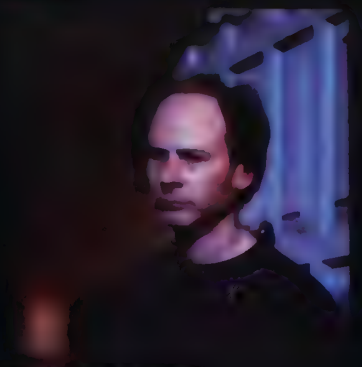
GOOD TO GO: "Reprise" TROUBLE FUNK
Prd: Rob Fraboni & Robert Reed

ALBUM COMPILED BY ROB FRABONI
EXECUTIVE PRODUCER: CHRIS BLACKWELL & MAXX KIDD

ENGINEERS	STUDIOS
Bruce Lampcov	Power Station, N.Y.
Jon Goldberger	Compass Point, Bahamas
Michael Christopher	Fallout Shelter, U.K.
Dave O'Donnell	Right Track, N.Y.
Mark Aglietti	Larabee, Calif.
Malcolm Pollack	Village Recorder, Calif.
Paul "Groucho" Smykle	Airdrome, Calif.
Steven Stanley	
Vince McCartney	Mobile Studios:
	Skyelabs
	Le Mobile

Special Thanks to Bob Walters; Bari Kaye; Barry Bonjovi and all the Power Station Staff

'The Chemist' (Richard Brooks) and his brother 'Little Beats' (Reginald Daughtry)



'Blass' (Art Garfunkel)

Trouble Funk

'Mr. Ain't of the Wrecking Crew' (Fred Brathwaite)

'Maxx' (Robert Doqui)

'Harrigan' (Harris Yulin)

Chuck Brown and the Soul Searchers

ISLAND VISUAL ARTS
presents
GOOD TO GO

starring ART GARFUNKEL ROBERT DOQUI and HARRIS YULIN
also starring RICHARD BROOKS introducing REGINALD DAUGHTRY
music ROB FRABONI photography PETER SINCLAIR
executive producers CHRIS BLACKWELL JEREMY THOMAS
associate producer MAXX KIDD
producers DOUG DILGE SEAN FERRER written and directed by BLAINE NOVAK

T.R.E.D.

90509-1
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REDDS AND THE BOYS
GOOD TO GO
GOOD TO GO
TROUBLE FUNK
GOOD TO GO
HUGA BUT
JUMP TO THE BEAT
toyee © 1986
1
2
3
4
A
B
C
D

Good to Go BY NELSON GEORGE

There is a scene in **Good to Go** where S.D. Blass (Art Garfunkel) alcoholic reporter seeking spiritual salvation in the truth, is about to enter the home of Go Go percussionist Reggie "Little Beats" Daughtry in search of information about his 'Love Boat' (aka PCP or 'Angel Dust') blitzed brother. Blass looks to his left, and there looming over the broken homes and hearts of Washington DC's black community, is the Capitol Building—big, white, and distant as a mountain peak. Blass then steps into the building, the point is made: Go Go didn't come out of nowhere.

A part of what this percolating, propulsive music says, not just verbally but by its very existence, is that the distance between lofty American dreams and 1980's black reality is frighteningly huge. The texture of life in official Washington and unofficial Dee Cee—these two separate countries—is the subtext of **Good to Go,** the film and the album. Despite the soul grinding impact of government malevolence, police brutality and the self- inflicted wounds of 'Love Boat,' the blacks of our nation's capital survive and thrive with dignity and considerable imagination.

Writer Albert Murray termed the rituals of black celebration "The Saturday Night Function." Go Go music, at places like the Black Hole or the Coliseum, fulfills that role with an African beauty that connects the links between Rio de Janeiro, Kingston, Havana and Lagos. Go Go is local music with an international heart, the beat of Florida Avenue and the Third World combined to please your happy feet.

It is sad and funny that the journey from Florida Avenue to the White House seems so far.

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5
GO
TO GO
GO

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Neal Folk

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incredibly spreadable

1/19/85

with Eileen Packard and Paul Recker

Side 1	Side 2
Peanutbutter	Critters in My Clothes
I Can Do Something I Bet You Can't Do	I Wonder Where's My Underwears
Bubblegum	Hotdog Man
Feet	A Book is a Wonderful Friend
Crocodiles Eat Pizza with Their Tails	Listen to the Children
	Precious are the Children
	Lullaby for Teddy-O

Eileen Packard

A Kindergarten teacher for 14 years, Eileen has worked with music and puppets since college. She has conducted workshops for educators on creativity in the classroom, creative learning activities and teacher-made materials.
She was chosen a Teacher of the Year in Hartford for 1984 being recognized for outstanding dedication and use of personal talents in her teaching.
She has had articles on creative learning activities accepted by Learning Magazine and writes and illustrates many children's books which she uses in her reading program.

As Peanutbutterjam, Eileen Packard on accordian and Paul Recker on guitar have been captivating young audiences with a fanciful blend of music, storytelling and puppetry at libraries, daycare centers, schools, parks, campgrounds and festivals around New England since 1980.

"A Message to the World!

Peanutbutterjam is one of the most amusing, happy and clever programs I have ever witnessed – and I've seen plenty. It can be over for 10 minutes and people are still waiting for more, more, more! Try Peanutbutterjam – you'll like it!"

Gertrude Blanks – outreach librarian
Hartford Public Library

Paul Recker

Paul has been playing guitar for 17 years.
His experience includes 3 years with a performing group.
As a solo performer of folk songs in cafes and coffee houses across the state, Paul has acquired a reputation as a sensitive and energetic performer who is well-appreciated by his audiences.

Recorded June 14, 1984
at Annie Fisher School, Hartford, Connecticut

Recorded by David Budries
Water Wheel Music

Record pressing and printing by The Gallery

Music and Words by Eileen Packard

Front Cover design by Eileen Packard

Photos by Annette Packard

Special Thanks to the Staff and Students at Annie Fisher School

For Information contact
Peanutbutterjam
P.O. Box 2687
Hartford, Ct. 06146-2687

Jacket Made in Canada

Peanut butter jam
incredibly spreadable

Side 1

Peanutbutter

Peanutbutter grape jelly
Peanutbutter jam.
Peanutbutter grape jelly
Peanutbutter jam.
Peanutbutter grape jelly
Peanutbutter jam.
I like peanutbutter —
Yes, yes, ma'am!

Make up as many verses as you like — just substitute grape jelly with your idea.

Well, my mother says,
"You eat too much
And I bet
You're gonna turn to
Peanutbutter,
So get set —
The biggest jar of peanutbutter
That I ever met" —
But I haven't turned to peanutbutter —
No — not yet!

Hand motions for Peanutbutter: Roll your hands and on the word "jam" clap; on "yes, yes ma'am", clap three times.

I Can Do Something I Bet You Can't Do

Oh, well — I can do something
I bet you can't do,
Bet you can't do,
Bet you can't do.
Oh, yes — I can do something
I bet you can't do.
Something I bet you can't do.

I can talk like a chicken
And that's something new,
That's something new,
That's something new.
I can talk like a chicken
And that's something new.
That's something I bet you can't do.

Bok, bok, bok, bok, bok, bok....

I can bark like a seal
That I saw at the zoo,
Saw at the zoo,
Saw at the zoo.
I can bark like a seal
That I saw at the zoo.
That's something I bet you can't do.

Art, art, art, art, art, art...

I can sing like a fish
In the ocean so blue,
Ocean so blue,
Ocean so blue.
I can sing like a fish
In the ocean so blue.
That's something I bet you can't do.

Blub, blub, blub, blub, blub, blub....

I can hum like a bee,
Yes — it's perfectly true,
Perfectly true,
Perfectly true.
I can hum like a bee,
Yes, — it's perfectly true.
That's something I bet you can't do.

Bzzz, bzzz, bzzz, bzzz, bzzz, bzzz...

But I will think of something
I know you can't do,
Hope you can't do,
Know you can't do.
Yes, I will think of something
I know you can't do.
Just give me a moment or two.

Bubblegum

Everybody knows the rule —
Children can't chew gum in school,
But Laura doesn't care and so
She chews her gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Everywhere she goes
She's got gum on her nose.

Everybody knows the rule —
Children can't chew gum in school,
But Walter doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
He doesn't care —
He's got gum in his hair.

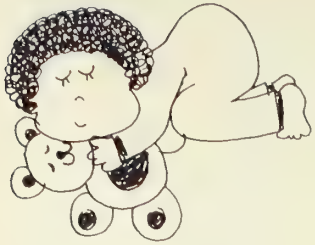
Everybody knows the rule —
Children can't chew gum in school,
But Jesse doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Now he can't hear —
He's got gum in his ear.

Everybody knows the rule —
Children can't chew gum in school,
But Shani doesn't care and so
She chews her gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
OO — what a mess!
She's got gum on her dress.

Everybody knows the rule
Children can't chew gum in school,
But Brian doesn't care and so
He chews his gum and starts to blow.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Look now and see
He's got gum on his knee.

instrumental or sing the beginning of the verse.
And the kids cried, "Stop!"
And the gum went, "Pop!"
Teacher caught him
Like she should
And now they're holding hands for good.

You may substitute other names or use just one name throughout



Lullaby For Teddy-O

Chorus
Now sleep my Teddy-O.
Let all your worries go.
I'm here with you —
Near with you.
Sleep my Teddy-O.

The day has come to end.
The moon — he is my friend.
The darkness creeps.
The mountain sleeps.
And so does Teddy-O.

So — *Chorus*

The orange sun has set.
The grass is cool and wet.
There's peace for miles,
The river smiles
And so does Teddy-O.

So — *Chorus*

The birds are in their nest.
The flowers bend and rest.
The stars are yours.
The grizzly snores.
And so does Teddy-O.

So — *Chorus*

Illustrations by Eileen Packard © 1984
Words and music by Eileen Packard © 1984
For information on records, tapes, and concerts contact:
Peanutbutterjam
P. O. Box 2687
Hartford, CT. 06146-2687

Peanutbutterjam

with Eileen Packard and Paul Recker

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Marvin Gaye Kim Weston

IT TAKES TWO ■ I LOVE YOU, YES I DO ■ BABY I NEED YOUR LOVING ■ IT'S GOT TO BE A MIRACLE (This Thing Called Love) ■ BABY SAY YES ■ WHAT GOOD AM I WITHOUT YOU ■ TILL THERE WAS YOU ■ LOVE FELL ON ME ■ SECRET LOVE ■ I WANT YOU 'ROUND ■ HEAVEN SENT YOU I KNOW ■ WHEN WE'RE TOGETHER

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Marvin Gaye ★ Kim Weston

TAKE TWO

TAKE TWO . . . with their artistry, charm, compatibility . . . stir with the professional respect for and enjoyment of each other, and you end up with Marvin Gaye and Kim Weston singing and swinging together.

Marvin and Kim, each headliners in their own right, each having ridden the successes of the demands of the record-buying public, each having shown their versatility, appeal and experience as performers, here have joined their talents, combined their efforts, to present this collector's delight.

Following up their initial successful single release on the Tamla label of "What Good Am I Without You," romping through some of your all-time favorites and herein creating some new ones that will become award winners, Marvin and Kim have to make you believe that this first album of theirs together has it all. — SCOTT ST. JAMES

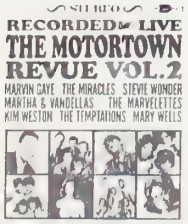
Fast *

SIDE ONE

- IT TAKES TWO
- I LOVE YOU, YES I DO
- BABY I NEED YOUR LOVING
- IT'S GOT TO BE A MIRACLE (THIS THING CALLED LOVE)
- BABY SAY YES
- WHAT GOOD AM I WITHOUT YOU

SIDE TWO

- TILL THERE WAS YOU
- LOVE FELL ON ME
- SECRET LOVE
- I WANT YOU 'ROUND
- HEAVEN SENT YOU I KNOW
- WHEN WE'RE TOGETHER



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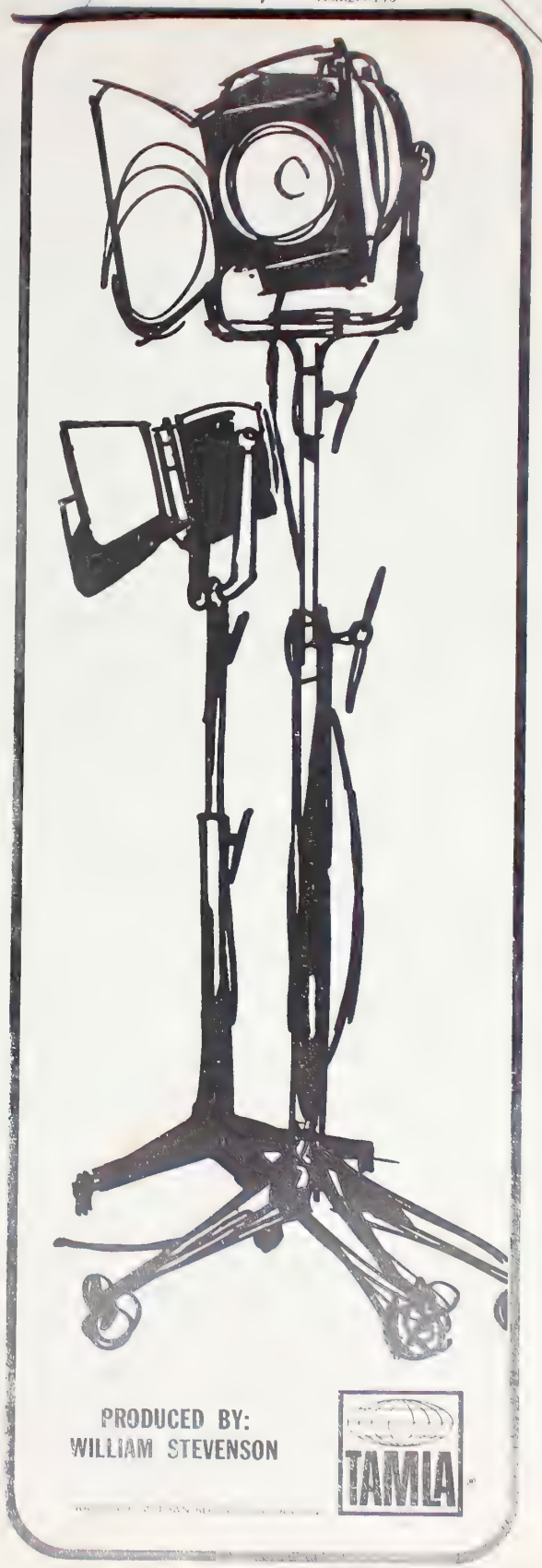

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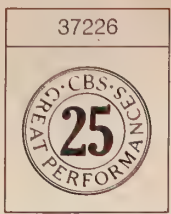

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H O L S T

Born in Cheltenham, England, on September 21, 1874 (the autumnal equinox and the first day of the ancient Egyptian New Year), Gustav Holst was a Virgo (The Hermit; an Earth Sign) and possessed of a decided propensity to Idealism and Truth.

He was a sensitive and often miserable child. He had weak eyes and severe asthma, which often forced him to bed even after the simple act of climbing stairs. His early life was severe and without emotional warmth.

Young Holst neither drank nor smoked. He was a strict vegetarian, often subsisting on dried nuts. He was completely single-minded about everything. Naïve and idealistic, he abhorred profanity, never lost his temper, and was shy and solitary.

He was a Mystic and obscurantist, more at ease in the silence of the library than the drawing room. He became immersed in the Hindu epics and learned Sanskrit in order to read them in their original texts. He would always maintain his belief in "Dharma"—one's natural path in life. For Holst, the search for Wisdom became more important than the search for Beauty.

He had few friends but maintained lifelong friendships. He read voraciously and was enthusiastic about the Fabian writers, so he became a Socialist. In 1901, he met Isobel Harrison. She made him shave his beard, eat proper food, dress correctly, improve his sociability (somewhat). And then she married him.

Evidently, it was a good and devoted marriage. Yet, Holst doggedly maintained his need for isolation and solitude, prizing most his time spent composing within the double-doored, sound-proof music room at St. Paul's, where he taught music.

Holst surrendered completely to involvement: When he worked, he overworked, and his delicate health offered little reserve capacity. Invariably, he was forced to recuperate from nervous and physical exhaustion. Understandably, for an Englishman, he adored warm climates and, whenever time and fortune would permit, he traveled to the Middle East, North Africa and the Mediterranean. (Typically, he once decided to go to Algeria, to recuperate by riding his bicycle in the desert. This absurdity is matched only by the fact that he actually did so.)

Even in old age, Holst pursued the course of gathering information on everything. He read incessantly. Simple events became highly significant to him. (In 1930, at a musical soirée, he became depressed when he deduced that his entire life and all his compositions amounted to less, even, than the warmth generated by the Schubert C Major Quintet, which he had just heard.) In 1934, at the age of 60, he died: The cause, bleeding ulcers. His most valued possessions were Beethoven's tuning fork and his master key to St. Paul's music school. He was surrounded by the countless books he indiscriminately devoured: Jane Austen and Leon Trotsky lay side by side.

HOLST: MUSICIAN, COMPOSER AND TEACHER

His mother was a piano teacher, and his father was determined that Gustav become a musician. So he studied. By the age of 18, his impact upon the world was limited to appointment as a village organist. By 20, his first major compositions were already performed. Encouraged, he applied for a scholarship at the Royal College of Music. He tested eight successive times before he finally succeeded.

Frequently, he was unable to even hold a pen: His hand became so crippled from neuritis that he devised a special pen nib, fitted to his finger, so that he could notate his compositions.

In 1903, he began teaching music, eventually becoming music director at Morley College and at St. Paul's Girl's School—the only positions that he truly loved and that he held until his death. Students loved him.

By 1908, he had already experimented with two operas based upon the Hindu writings that so fascinated him. He became a fairly prolific composer, who preferred writing for the voice—thus, he left considerable choral music, operas and songs. He achieved slow but steady recognition, and, with this increasing fame, came relative financial stability. He also became well-regarded as a conductor.

However, aside from a small coterie of friends and well-wishers, Holst's reputation grew without creating any real general enthusiasm. But then, he was very, very suspicious of too much recognition. When people asked for his autograph, he would hand them a typed slip of paper that stated that he didn't give autographs.

Interested in eternity, Holst studied astrology and learned to cast horoscopes. He also studied astronomy, and learned computation of light-years in order to understand the Space-Time continuum. His composition "The Planets" became the most popular and enduring example of his mystical mindplay.

Listening to the relentless, threatening, mechanical march that opens "Mars, The Bringer of War," audiences were sure this was Holst's personal statement about World War I. (After all, the horror was so fresh.) But Holst never heard a machine gun. In fact, he had finished the sketch for "Mars" just before the war—in 1914.

A friend gifted him with a semi-private performance of the work, on September 28, 1918, by the London Symphony Orchestra. The effect upon the small audience was intense—and in the halls, during the playing of "Jupiter, the Bringer of Jollity," char-women were said to have set aside their scrubbing to dance with each other.

The Planets requires large orchestral forces, and its wordless chorus adds further dimension. It made Holst famous, and, by 1921, he was internationally known.

For a man whose favorite passionate exclamation was limited to "Ohhh!" *The Planets* is heady, powerful stuff. But, the more people liked the work, the more it distressed Holst. He never wrote anything else like it.

The Planets is cast into seven musical sections. Each is a self-contained tone poem. While not exactly elaborate program music, each section does convey an easy means for dreaming along somewhat prescribed paths. The titles are Holst's own.

THE PLANETS

LEONARD BERNSTEIN
NEW YORK PHILHARMONIC

Side 1
I—MARS, THE BRINGER OF WAR
II—VENUS, THE BRINGER OF PEACE
III—MERCURY, THE WINGED MESSENGER
IV—JUPITER, THE BRINGER OF JOLLITY

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NO. 22—**BEETHOVEN:** Concerto No. 5 in E-flat Major for Piano and Orchestra, Op. 73 (Rudolf Serkin, Piano; New York Philharmonic, Leonard Bernstein)...**MY/MYT 37223**

NO. 23—**BEETHOVEN:** Concerto in D Major for Violin and Orchestra, Op. 61 (Isaac Stern, Violin; New York Philharmonic, Leonard Bernstein) ....**MY/MYT 37224**

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PAUL JACOBS, piano

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1. Five Piano Pieces, Op. 23 (11:11)
2. Suite for Piano, Op. 25 (15:34)

PAUL JACOBS, piano

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FRANCIS BAY And His Orchestra

1. MAMBO JAMBO - 2:58
2. UN POQUITO DE TU AMOR - 2:34
3. MALAGUENA - 3:50
4. BEGIN THE BEGUINE - 3:46
5. THE PEANUT VENDOR - 2:42
6. COPACABANA - 2:22

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STEREO

STEREO

PHS-600-011
SIDE 2

A STEREOPHONIC HIGH
FIDELITY RECORDING

FRANCIS BAY'S LATIN BEAT

FRANCIS BAY And His Orchestra

1. CARAVAN - 4:22
2. MAMA INEZ - 1:58
3. MARIA LA O (Maria My Own) - 2:22
4. PERFIDIA - 2:40
5. ACERCATE MAS - 2:52
6. PARA VIGO ME VOY
   (Say Si Si) - 2:16

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WB Music Corp Gravity Raincoat Music ASCAP
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TOM VICARI FOR GEORGE DUKE ENTERPRISES
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PRODUCED BY DEPECHE MODE AND DANIEL MILLER
3. **IF LOVE TAKES YOU AWAY — Stephen Bishop • 3:42**
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PRODUCED BY RUSS TITELMAN
4. **JOHNNY AND MARY — Tina Turner • 4:13**
(Robert Palmer) Bungalow Music N.V.
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5. **SEA CAVE — Basil Poledouris • 2:20**
(Basil Poledouris) Dijon Music Publications BMI
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1. DO WHAT YA WANNA DO—The Cage Featuring Nona Hendryx • 3:30
(T. Coakley) Sherlyn Pub. Co. Inc./Decibel Pub. Co. BMI
ARRANGED AND PRODUCED BY RUSTY EGAN FOR METROPOLIS
REMIXED BY JOHN LUONGO AT THE REDUCTION SUITE
2. PLAY TO WIN—Heaven 17 • 3:34
(Marsh/Ware/Gregory) Virgin Music Publishers Ltd.
c/o Chappell Music Co./WB Music Corp. ASCAP
PRODUCED BY BRITISH ELECTRIC FOUNDATION
3. TAKE ME DOWN TO THE OCEAN—Elton John • 4:08
(Elton John/Gary Osborne) Intersong Music ASCAP
PRODUCED BY ELTON JOHN AND CLIVE FRANKS
FOR FRANK-N-STEIN PRODUCTIONS
4. CRAZY IN THE NIGHT—Tina Turner • 3:53
(Garth Porter) April Music/Sherbet Music ASCAP
PRODUCED BY DENNIS KIRK AND BASIL POLEDOURIS
5. HARD TO SAY I'M SORRY—Chicago • 3:50
(Peter Cetera/David Foster) Double Virgo Music ASCAP/
Foster Frees Music Inc. BMI
PRODUCED BY DAVID FOSTER
6. SEARCH FOR LINA—Basil Poledouris • 2:41
(Basil Poledouris) Dijon Music Publications BMI
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Executive Producer: Joseph Weinberger

SIDE A **XR-244-1**

1. Low Life Muthas 4:43
2. In My Nature 4: 29
3. The girl That I Hate 4:33

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Executive Producer: Joseph Weinberger

SIDE B **XR-244-1**

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2. SHAKE WHATCHA MAMA GAVE YA 3:16
3. DANCE ALL NIGHT 4:55

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THE BEST OF JT MONEY & THE POISON CLAN

Executive Producer: Joseph Weinberger

SIDE C **XR-244-1**

1. DON'T SLEEP ON A HIZZO 4:11
2. FAKIN LIKE GANGSTERS (FEAT. LUKE) 3:49
3. ACTION (FEAT. LIKKLE WICKED) 4:12

All songs published by
Lil' Joe Wein Music, Inc. (BMI)
This Compilation (P) (C) 1999. (P)(C) 1990-99 Lil'Joe Records, Inc.
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THE BEST OF JT MONEY & THE POISON CLAN

Executive Producer: Joseph Weinberger

SIDE D **XR-244-1**

1. POISON FREESTYLE 5:15
2. CHECK OUT THE AVENUE 5:15
3. ROUGH NIGGAS GETTING BUSY 4:26

All songs published by
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This Compilation (P) (C) 1999. (P)(C) 1990-99 Lil'Joe Records, Inc.
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GREEN IS BLUES

SIDE ONE

SHL 32055

1. ONE WOMAN (Chalmers; Rhodes – 2:59)
2. TALK TO ME (Seneca – 3:03)
3. MY GIRL (Robinson; White – 2:47)
4. THE LETTER (Carson – 2:22)
5. I STAND ACCUSED (W. & J. Butler – 3:12)

AL GREEN

SLH 608 AL

GREEN IS BLUES

Hi RECORDS

Stereo

SIDE TWO

SHL 32055

1. GOTTA FIND A NEW WORLD (Smith; Oliver – 2:22)
2. WHAT AM I GONNA DO WITH MYSELF (Jones; Mitchell – 2:22)
3. TOMORROW'S DREAM (Green; Mitchell – 2:18)
4. GET BACK BABY (Green – 2:10)
5. GET BACK (Lennon; McCartney – 2:18)
6. SUMMERTIME (Gershwin; Heywood – 2:56)

AL GREEN

SLH 609 AL

visual sound

STEREO

THE VENTURES

BST-8042

Side Two

1. SECRET AGENT MAN 2:16
(P. F. Sloan-S. Barri) Trousdale Music Inc. BMI
2. HOT LINE 2:10
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
3. VAMPCAMP 2:05
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
4. UP, UP, AND AWAY 2:04
(Wilson-Edwards-Bogle-Taylor)
Dobo Pub. Co. BMI
5. GET SMART THEME 2:24 (From NBC-TV Series "Get Smart") (I. Szathmary)
Groton Mus. Inc. - Edward B. Marks Mus. Corp. BMI
6. GREEN HORNET "66" 2:00
(Wilson-Edwards-Bogle-Taylor) Dobo Pub. Co Co. BMI

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

...visual sound

STEREO

THE VENTURES

BST-8042

Side One

1. BATMAN THEME 2:15
(Neal Hefti) Miller Music Corp. ASCAP
2. ZOCKO 1:55
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
3. JOKER'S WILD 2:15
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
4. THE CAPE 2:20
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
5. 00-711 2:14
(Edwards-Wilson-Bogle-Taylor)
Dobo Pub. Co. BMI
6. THE MAN FROM U.N.C.L.E. 1:47
(MGM T.V. Series) (Jerry Goldsmith) Hastings Music Corp. ASCAP

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DUNHILL
abc
RECORDS
RICHARD HARRIS
THE YARD WENT ON FOREVER
DS-50042-A
Side 1
33⅓ RPM
STEREO
1. THE YARD WENT ON FOREVER 5:43
2. WATERMARK 4:27
3. INTERIM 3:07
4. GAYLA 3:19
All Above Selections: Words & Music by
Jimmy Webb
All Published by Canopy Music—ASCAP
A Canopy Production
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RICHARD HARRIS

THE YARD WENT ON FOREVER

DS-50042-B
Side 2

33⅓ RPM
STEREO

1. THE HYMNS FROM GRAND TERRACE (Ja-ma Music—ASCAP) 9:07
2. THE HIVE* 3:59
3. LUCKY ME* 2:56
4. THAT'S THE WAY IT WAS* 3:00

All Above Selections: Words & Music by Jimmy Webb

*Published by Canopy Music—ASCAP
A Canopy Production

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NONESUCH RECORDS

ARNOLD SCHOENBERG

(1874-1951)

Serenade for Seven Instruments & Bass Voice, Op. 24

STEREO
H-71331-A

STEREO
SIDE ONE (16:43)

1. Marsch (4:27)
2. Menuett (7:33)
3. Variationen (4:30)

THE LIGHT FANTASTIC PLAYERS
DANIEL SHULMAN, conductor

℗ & © 1976 Nonesuch Records

Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023 / A Division of Warner Communications Inc.

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ARNOLD SCHOENBERG
(1874-1954)

Serenade for Seven Instruments & Bass Voice, Op. 24

STEREO
H-71331-B

STEREO
SIDE TWO (18:59)

4. Sonett Nr. 217 von Petrarca (3:35)
5. Tanzscene (7:38)
6. Lied (ohne Worte) (2:13)
7. Finale (5:21)

THE LIGHT FANTASTIC PLAYERS
DANIEL SHULMAN, conductor

℗ & © 1976 Nonesuch Records

Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023/A Division of Warner Communications Inc.

polydor
Original Soundtrack Recording
AMERICAN GIGOLO
PD-1-6259
PD-1-6259 A
SIDE 1
2391 447
72
1. CALL ME (Theme from AMERICAN GIGOLO)* 8:04
(Giorgio Moroder/Deborah Harry) BMI/ASCAP
Vocals: BLONDIE
2. LOVE AND PASSION 6:34
(Giorgio Moroder/Paul Schrader) BMI
Vocals: CHERYL BARNES
3. NIGHT DRIVE 3:52
(Giorgio Moroder) BMI
PRODUCED BY GIORGIO MORODER
*℗ 1980 PARAMOUNT PICTURES CORPORATION
℗ 1980 POLYDOR INCORPORATED
MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

polydor

Original Soundtrack Recording

AMERICAN GIGOLO

PD-1-6259
PD-1-6259 B

SIDE 2
2391 447

1. HELLO MR. W.A.M. (Finale) 4:30
(Arr. by Giorgio Moroder) BMI
Theme is from slow movement of clarinet concerto by
Wolfgang Amadeus Mozart K.622 in A major
2. THE APARTMENT (Giorgio Moroder) BMI 4:27
3. PALM SPRINGS DRIVE (Giorgio Moroder) BMI 3:22
4. NIGHT DRIVE (Reprise) (Giorgio Moroder) BMI 2:50
5. THE SEDUCTION (Love Theme) 3:14
(Giorgio Moroder) BMI

PRODUCED BY GIORGIO MORODER
℗ 1980 POLYDOR INCORPORATED

72 MANUFACTURED BY POLYDOR INCORPORATED/810 SEVENTH AVENUE/NEW YORK, N.Y. 10019

SIRE

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NOT FOR SALE

THE IMMEDIATE STORY
THE NICE / VOL. I

SIDE A
STEREO

SAHM

SASH-3710/2
(SASH-3710-A)

1. FLOWER KING OF FLIES (Jackson/Emerson) 3:49
2. THOUGHTS OF EMERLIST DAVJACK (Emerson/O'List) 2:20
3. BONNIE K (Jackson/O'List) 3:22
4. RONDO (Emerson/Jackson/Davison) 8:18

All songs published by Unart Music Corp. (BMI)
PRODUCED BY EMERLIST DAVJACK
℗ 1975, Immediate Records, Inc.

NOV. 5 1975

SIRE RECORDS, INC., MARKETED BY ABC RECORDS, INC., L.A., CALIF. 90048, N.Y., N.Y. 10019. PRINTED IN U.S.A.

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THE IMMEDIATE STORY
THE NICE / VOL. I

NOV. 5 1975

SIDE B
STEREO

SASH-3710/2
(SASH-3710-B)

1. WAR & PEACE (E. Davjack) 5:13
2. TANTALISING MAGGIE (Jackson/Emerson) 4:31
3. DAWN (Emerson/Jackson/Davison) 5:12
4. THE CRY OF EUGENE (Jackson/O'List/Emerson) 4:30
*5. THE DIAMOND HARD BLUE APPLES OF THE MOON (E. Davjack) 2:45

All Songs published by Unart Music Corp. (BMI)
PRODUCED BY EMERLIST DAVJACK except
*PRODUCED BY THE NICE

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THE IMMEDIATE STORY
THE NICE / VOL. I

SIDE C
STEREO

SASH-3710/2
(SASH-3710-C)

1. AMERICA (from "West Side Story") (L. Bernstein/S. Sondheim) G. Schirmer, Inc. (ASCAP) 6:18
2. DADDY WHERE DID I COME FROM (Emerson/Jackson) 3:40
3. LITTLE ARABELLA (Emerson/Jackson) 4:13
4. HAPPY FRIENDS (Freuds) (Emerson/Jackson) 3:23
5. INTERMEZZO FROM THE KARELIA SUITE (Emerson/Eger) 9:06
6. DON EDITO EL GRUVA (Emerson/Jackson/Davison) :11

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(BMI) except band 1.
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NOV. 5 1975

THE IMMEDIATE STORY
THE NICE / VOL. I

WHUS

SIDE D
STEREO

SASH-3710/2
(SASH-3710-D)

1. ARS LONGA VITA BREVIS 19:18
   (a) Prelude (Emerson)
   (b) 1st Movement Awakening (Emerson)
   (c) 2nd Movement Realisation (Jackson/Emerson/O'List)
   (d) 3rd Movement Acceptance (Brandenburger)
   (Jackson/Emerson/Davison)
   (e) 4th Movement Denial (Emerson)
   (f) Coda - Extension To The Big Note (Emerson)

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Legend

RECORDS

JACK WAKEFIELD

TAKES CONCORD

SIDE 1

AA 1000

Band 1-3 [illegible]

Band 2-4 [illegible]

Band 3-6 [illegible]

Band 4-1 [illegible]

Band 5-2 [illegible]

[illegible]

Legend

RECORDS

JACK WAKEFIELD

TAKES CONCORD

SIDE 2

Lady Grace

(DMI)

AA 1000

Band 1-0:38

Band 2-3:31

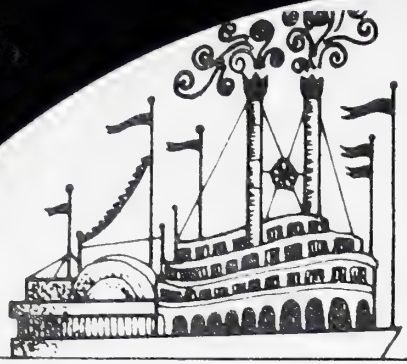
Band 3-2:38

Band 4-4:50

Song: Don't Get Sick

(Morty Jay)

Produced by JAYMISH



REPRISE RECORDS

PROMOTION

NOT FOR SALE

Playing Time:
19:45

VALLEY OF THE MOON
LOVECRAFT

Produced by LOVECRAFT for
JEDIDIAH STRONG SMITH PRODUCTIONS

RS 6419
(31,119)

1. 3:55
2. 2:22
3. 3:11
4. 3:00
5. 3:34
6. 3:10

All selections
ASCAP
Barncard Songs

SIDE 1

I. WE CAN ALL HAVE IT TOGETHER
(Donlinger-Been)

II. BROTHER I WONDER
(Donlinger-Been)

III. LOVE HAS COME TO ME
(Marty Grebb)

IV. WILL I KNOW WHEN MY TIME COMES
(Donlinger-Been-Donlinger)

V. TWO STEP TUSSLE
(Marty Grebb)

VI. TAKE ME BY THE HAND
(Donlinger-Been)

REPRISE RECORDS A DIVISION OF WARNER BROS RECORDS INC MADE IN U.S.A.

STEREO

REPRISE RECORDS

PROMOTION **NOT FOR SALE**

Playing Time:
18:50

VALLEY OF THE MOON

LOVECRAFT

Produced by LOVECRAFT for
JEDIDIAH STRONG SMITH PRODUCTIONS

RS 6419
(31,120)

1. 2:36
2. 4:56
3. 3:42
4. 3:11
5. 4:20

All selections
ASCAP
Barncard Songs

SIDE 2

I. LADY COME SOFTLY
(Donlinger-Been-Donlinger)

II. THE DAWN
(Marty Grebb-Ken Wolfson)

III. NEVER GONNA GO BACK
(Donlinger-Been-Tegza)

IV. DEAR
(Donlinger-Been)

V. HOPEFULLY WE'LL ALL
REMAIN TOGETHER
(Donlinger-Been)

REPRISE RECORDS A DIVISION OF WARNER BROS RECORDS INC MADE IN U.S.A.

STEREO

INNER CITY

7567-96591-0

33 1/3 RPM
STEREO

0-96591
A SIDE

GOOD LIFE

MAYDAY MIX/6:12
STEVE "SILK" HURLEY MIX/7:11
RADIO MIX/3:59

(K. Saunderson, P. Gray, R. Holman) Virgin Songs, Inc. (BMI)/Drive-On Music
ST-DM-56335/56334/56337-SP
Produced by Kevin Saunderson
Mixed by Kevin 'Master Reese' Saunderson & Ben Grosse at
Pearl Sound Studios/Canton, MI
Thanks to Nanton
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VIRGIN RECORDS INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210 MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

Virgin

INNER CITY

7567-96591-0

33 1/3 RPM
STEREO

0-96591
B SIDE

GOOD LIFE

MAGIC JUAN MIX/8:28
MIKE "HITMAN" WILSON MIX/7:21
(K. Saunderson, P. Gray, R. Holman)
Additional Production by Mike 'Hitman' Wilson

BIG FUN

LES ADAMS REMIX/6:47
(Pennington, Forest, Saunderson, Gray)
Both tracks published by Virgin Songs, Inc. (BMI)/Drive-On Music
ST-DM-56333/56336/56338-SP
Produced by Kevin Saunderson
Thanks to Nanton
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VIRGIN RECORDS, INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210 MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

Virgin

Prelude
RECORDS

SPECIAL 12 INCH DISCO VERSION 33⅓ RPM

PRL D 608-AS
TIME: 9:48
VOCAL

TRUMAR MUSIC
(BMI)/
MEMOREX MUSIC
DIVISION (CRA)

BODY MUSIC
(W. Phillips-C. Maestro)

THE STRIKERS
Produced by Carlton Maestro

Mix by Francois Kevorkian & Larry Levan at Right Track Studios, NYC
Mix Engineer: David Stone
Mastered by Ray Janos at CBS Studios
Overdubs: Special Thanx to Lenny Underwood
A Product of Prelude Records
℗ 1981 Prelude Records

MUFACTURED AND DISTR
ST. NEW YORK NY
PRELUDE RECO

Prelude
RECORDS

SPECIAL INSTRUMENTAL VERSION

PRL D 608-BS
TIME: 9:12
INSTRUMENTAL

TRUMAR MUSIC
(BMI)/
MEMOREX MUSIC
DIVISION (CRA)

BODY MUSIC
(W. Phillips-C. Maestro)

THE STRIKERS
Produced by Carlton Maestro

Mix by Francois Kevorkian & Larry Levan at Right Track Studios, NYC
Mix Engineer: David Stone
Mastered by Ray Janos at CBS Studios
Overdubs: Special Thanx to Lenny Underwood
A Product of Prelude Records
℗ 1981 Prelude Records

MANUFACTURED AND DISTRI... 57 ST. NEW YORK NY 10...
PRELUDE RECO...

Stabler Records

FOOTLOOSE AND FANCY FREE

SLP 1319
SIDE A

33 1/3 RPM

1. Rhumboogie
2. Happiest Street in the World
3. Things Are Looking Up
4. Who Will Buy
5. The Way We Were

Stabler Records

FOOTLOOSE AND FANCY FREE

SLP 1319
SIDE B

33 1/3 RPM

1. Get Happy
2. Don't Worry 'Bout a Thing
3. Give My Regards to Broadway
4. Pig Calypso
5. That's The Way I Like It

Barclay
B 8000
(CT–35837)
STEREO
Face A
Charles Aznavour
Emmenez-moi 3'31 (Charles Aznavour)
Eteins la lumière 2'54 (Charles Aznavour)
Adieu 3'32 (C. Aznavour-H.Byrs)
Un jour 2'25 (Charles Aznavour)
Les vertes années 2'17 (C.Aznavour-J.Davis)
Je reviens Fanny 2'36 (Charles Aznavour)
CHARLES AZNAVOUR
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Barclay
B 8000
(CT–35838)
STEREO
Face B
Charles Aznavour
Yerushalaim 2'14 (Charles Aznavour)
Entre nous 2'34 (Charles Aznavour)
J'aimerai 2'10 (Charles Aznavour)
Il te faudra bien revenir 2'25
(C.Aznavour-G.Garvarentz)
Au voleur 2'55 (Charles Aznavour)
Tout s'en va 3'24 (Charles Aznavour)
CHARLES AZNAVOUR
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COLUMBIA
MASTERWORKS

SCHOENBERG
QUINTET FOR
WIND INSTRUMENTS,
Op. 26

ML 5217
NONBREAKABLE

SIDE 1
(x"Lp" 41806)

THE PHILADELPHIA WOODWIND ENSEMBLE

1. I - Schwungvoll
2. II - Anmutig und heiter; scherzando

"COLUMBIA", "MASTERWORKS", Lp MARCAS REG. T. M. MADE IN U.S.A.

COLUMBIA
MASTERWORKS

SCHOENBERG
QUINTET FOR
WIND INSTRUMENTS,
Op. 26

ML 5217
NONBREAKABLE

SIDE 2
(x"Lp" 41807)

THE PHILADELPHIA WOODWIND ENSEMBLE

1. III - Etwas langsam (Poco Adagio)
2. IV - Rondo

® "COLUMBIA" "MASTERWORKS", Lp. MARCAS REG. T. M. MADE IN U.S.A.

Amerie
Touch

33 1/3 RPM
STEREO
Side 1

C2S 055459
XSS55666A
Promotional - Not For Sale

1. 1 Thing * 4:01
2. All I Need * 3:09
3. Touch* * 3:38
4. Not The Only One * 3:46**

* Produced by Rich Harrison for Richcraft Inc.
** Produced by Jonathan "Lil' Jon" Smith for BME Enterprises
*** Produced by Bryce Wilson, Co-Produced by The Buchanans For Czar Ent.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 2

C2S 055459
XSS55666B
Promotional - Not For Sale

1. Like It Used To Be 3:39
2. Talkin' About 4:19
3. Come With Me 3:34

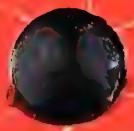
Produced by Rich Harrison for Richcraft Inc.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 3



C2S 055459
XSS55667A
Promotional - Not For Sale

1. Rolling Down My Face * 3:34
2. Can We Go (feat. Carl Thomas) + 3:29
3. Just Like Me ++ 3:46

* Produced by Rich Harrison for Richcraft Inc.
+ Produced by BINK!
++ Produced by Andre Harris and Vidal Davis for Vidal/Dre Productions

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Amerie
Touch

33 1/3 RPM
STEREO
Side 4

C2S 055459
XSS55667B
Promotional - Not For Sale

1. Falling +++ 4:58
2. 1 Thing (feat. Eve) * 4:18
3. Why Don't We Fall In Love (Richcraft Remix) * 3:36

* Produced by Rich Harrison for Richcraft Inc.
+++Produced by The Ladies Choice, Red Spyda.

Taken from the Sony Urban Music/Columbia release Touch (90763)

℗ 2005 SONY BMG MUSIC ENTERTAINMENT

Period

Micro Groove

33 1/3 RPM

SCHOENBERG
SUITE, OP. 29

1. OVERTURE
2. TANZSCHRITTE (Dance Steps)

SPL-705 A

Side 1

Victor Aitay, *Violin*
Godfrey Layefsky, *Viola*
Tony Sophos, *Cello*
Jack Kreiselman, *E-flat Clarinet*
Irving Neidich, *Clarinet*
Sidney Keil, *Bass Clarinet*
Russell Sherman, *Piano*
Gunther Schuller, *Conductor*

UNBREAKABLE LONG PLAYING RECORDS

Period

Micro Groove

33⅓ RPM

SCHOENBERG
SUITE, OP. 29

3. ADAGIO
4. GIGUE

SPL 705 B

Side 2

Victor Aitay, *Violin*
Godfrey Layetsky, *Viola*
Tony Sophos, *Cello*
Jack Kreiselman, *E-flat Clarinet*
Irving Neidich, *Clarinet*
Sidney Keil, *Bass Clarinet*
Russell Sherman, *Piano*
Gunther Schuller, *Conductor*

UNBREAKABLE LONG PLAYING RECORDS

MADE BY ELECTRIC & MUSICAL INDUSTRIES LIMITED IN GT. BRITAIN
REGISTERED USER

33⅓
(ST1-2830)
℗ 1967

STEREO
ST 2830
SIDE 1

ODE TO BILLIE JOE

1. MISSISSIPPI DELTA (Gentry) Compass Mus. Chappell.
2. AN ANGEL DIED (Gentry) Compass Mus. Chappell.
3. CHICKASAW COUNTRY CHILD (Gentry) Compass Mus. Chappell.
4. SUNDAY BEST (Gentry) Compass Mus. Chappell.
5. NICKI HOEKY (P. & L. Vegas—Ford) Leeds Mus. NCB

BOBBIE GENTRY

EMI

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REGISTERED USER

33⅓
(ST2-2830)
℗ 1967

STEREO
ST 2830
SIDE 2

ODE TO BILLIE JOE

1. POPPA WON'T YOU LET ME GO TO TOWN
2. BUGS. 3. HURRY, TUESDAY CHILD
4. LAZY WILLIE
5. ODE TO BILLIE JOE
(Gentry)
Compass Music. Chappell

BOBBIE GENTRY

EMI

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MUSE RECORDS
FAST HANDS
JOHNNY LYTLE
MR 5185
SIDE A
1. SISTER SILVER 5:45
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
2. TOMORROW 6:10
(C. STROUSE-M. CHARNIN) (EDWIN H. MORRIS/
CHARLES STROUSE) ASCAP
3. BRIGHTNESS 4:49
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
PRODUCED BY HOUSTON PERSON
℗ 1981 Muse Records
MUSE RECORDS, A DIVISION OF BLANCHRIS, INC., NEW YORK, N.Y.

MUSE RECORDS
FAST HANDS
JOHNNY LYTLE
MR 5185
SIDE B
1. BEIN' GREEN 4:41
(J. RAPOSO) (JONICO MUSIC) ASCAP
2. THE MAN 7:22
(J. LYTLE) (MARANN PUBL./BARNEY MUSIC) BMI
3. BLUES TO BE THERE 4:56
(D. ELLINGTON-B. STRAYHORN)
(TEMPO MUSIC) ASCAP
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®

"FOUR IN BLUE"
SMOKEY ROBINSON & THE MIRACLES

TS 297

SIDE 1

A trademark of Motown
Record Corp. © 1969

HS-1640-2
X4RS-3687
STEREO

1. **YOU SEND ME (With Your Good Lovin')**
(Wm. Robinson, A. Cleveland, T. Johnson) 2:41
2. **DREAMS, DREAMS** (Wm. Robinson, A. Cleveland) 2:38
3. **TOMORROW IS ANOTHER DAY** (B. Verdi, D. Richards) 2:37
4. **HEY JUDE** (J. Lennon, P. McCartney) 3:30
5. **CALIFORNIA SOUL** (N. Ashford, V. Simpson) 3:05
6. **A LEGEND IN ITS OWN TIME**
(William Robinson) 3:07

A PRODUCT OF MOTOWN RECORD CORP.

®

"FOUR IN BLUE"
SMOKEY ROBINSON & THE MIRACLES

TS 297
SIDE 2
A trademark of Motown
Record Corp. © 1969

HS-1641-2
X4RS-3688
STEREO

1. **YOU'VE LOST THAT LOVIN' FEELIN'** (Mann, Weil, Spector) 4:20
2. **WE CAN MAKE IT WE CAN** (N. Ashford, V. Simpson) 2:25
3. **WHEN NOBODY CARES** (William Robinson) 4:00
4. **DON'T SAY YOU LOVE ME** (R. Morris) 3:00
5. **WISH I KNEW** (D. Dean, D. Richards) 3:00
6. **MY WORLD IS EMPTY WITHOUT YOU** (Holland, Dozier, Holland) 3:15

A PRODUCT OF MOTOWN RECORD CORP.

Heavy D

UPT8P
1210

SIDE ONE

1. Can't Do Remix* 3:54
2. Can't Do Remix (Instrumental) 3:52
3. Can't Do Remix (Acapella) 3:54

*(T. Dofat, Heavy D, A. Allen, A. Hicks)
Published by: Dofat Music/Warner Tamerlane (BMI), Soul on Soul Publishing
EMI April Music (ASCAP), Moon Face Publishing (ASCAP), Shekia Publishing (ASCAP)
Produced by Tony Dofat for Tone Capone Productions, Inc and Heavy D for Soul on Soul Productions Additional production
Damian "DEO" Blyden for All Out Entertainment Instruments Tony Dofat Background Vocals April & Sheree of Ask Me
Vocoder: DJ Battlecat Mixed and Engineered by: Tony Dofat and Kurt Ackerman
Recorded at: Larrabee West Studios, CA and Chicago Recording Company Mixed at
The Hit Factory, NYC Samples from "I Can't Go For That (No Can Do)" as performed by Hall
& Oates under license from RCA Records Label Written by Sara Allen, Daryl Hall
and John Oates Geomantic Music Irving Music, Inc. Hot Cha Music Company
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Heavy D

UPT8P
1210

SIDE TWO

1. I'll Do Anything* 3:52
2. I'll Do Anything (Instrumental) 3:53
3. I'll Do Anything (Acapella) 3:54

* T. Dotat, Heavy D, A. Allen, A. Hicks)
Published by: Dotat Music Warner Tamerlane (BMI), Soul on Soul Publishing
EMI Apr. Music (ASCAP), Moon Face Publishing (ASCAP), Sheila Publishing (ASCAP)
Produced by: Tony Dotat for Tone Capone Productions, Inc. and Heavy D for Soul on Soul Productions Additional production
Damian, DEO, Blyden for All Out Entertainment Instruments, Tony Dotat Background Vocals, Apr. & Sheree of Ask
Me Vocoder, DJ Battlecat Mixed and Engineered by: Tony Dotat and Kurt Ackerman. Recorded at
Larrabee West Studios, CA and Chicago Recording Company Mixed at: The Hit Factory, NYC Samples from
I Can't Go For That (No Can Do) as performed by Hall & Oates under license from RCA
Records Label. Written by Sara Allen, Daryl Hall and John Oates, Geomantic Music Irving
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DIONNE FARRIS

WILD SEED - WILD FLOWER

COLUMBIA CAS 7046
XSS 7046A

SIDE ONE

Taken from the Columbia release:
Wild Seed-Wild Flower 57359

1 I KNOW
-LYRICS: M. DAVIS-
-MUSIC: M. DAVIS-W. DUVALL-

2 REALITY
-LYRICS: D. FARRIS-
-MUSIC: S. LOVETTE-B. FIELDS-

3 STOP TO THINK
-LYRICS: D. FARRIS-
-MUSIC: L. KRAVITZ-

4 PASSION
-LYRICS: D. FARRIS-
-MUSIC: S. LOVETTE-B. FIELDS-

5 FOOD FOR THOUGHT
-LYRICS & MUSIC: D. HARRIS-
-LYRICS: D. FARRIS-

6 NOW OR LATER
-LYRICS: D. FARRIS-
-MUSIC: S. LOVETTE-B. FIELDS-

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DIONNE FARRIS

WILD SEED - WILD FLOWER

COLUMBIA CAS 7046
XSS 7046B

SIDE TWO

Taken from the Columbia release:
Wild Seed-Wild Flower 57359

1 DON'T EVER TOUCH ME (AGAIN)
-LYRICS: D. FARRIS-D. HARRIS-
-MUSIC: D. HARRIS-

2 11TH HOUR
-LYRICS: D. FARRIS-
-MUSIC: D. FRANK-

3 WATER
-LYRICS: D. FARRIS-
-MUSIC: B. FIELDS-

4 BLACKBIRD
-J. LENNON-P. MCCARTNEY-

5 OLD LADIES

6 HUMAN
-LYRICS: D. FARRIS-

7 FIND YOUR WAY
-LYRICS: D. FARRIS
-MUSIC: D. FARRIS-R.D. JACKSON-T. HEINTZ-

8 THE AUDITION

9 I KNOW (NY REPRISE MIX)
-LYRICS: M. DAVIS-
-MUSIC: M. DAVIS-W. DUVALL-

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MUSIC MISER
20501

BOB JAMES

HANDS DOWN

FC 38067
STEREO

SIDE 1
AL 38067
℗ 1982 CBS Inc.

1. SPUNKY 7:00 -B. James- (ASCAP)

2. MACUMBA 5:11 -R. Temperton - B. James- (PRS) (ASCAP)/ (ASCAP)

3. SHAMBOOZIE 5:20 -B. James- (ASCAP)

Tappan Zee

Tappan Zee

Columbia

Columbia

Tappan Zee

BOB JAMES

HANDS DOWN

FC 38067
STEREO

SIDE 2
BL 38067
® 1982 CBS Inc.

1. JANUS 5:49 -B. James- (ASCAP)

2. ROBERTA 6:48 -M. Lawrence- (ASCAP)

3. IT'S ONLY ME 5:24
-B. James- (ASCAP)

Tappan Zee

Columbia

SILVER APPLES
CONTACT

SIDE 2

KS 8 3584 B

STEREO

KS-3584

1. I'VE KNOWN LOVE
   (Simeon-Taylor-Lewellen)
2. A POX ON YOU
   (Simeon Taylor)
3. CONFUSION
   (Simeon Taylor)
4. FANTASIES
   (Simeon-Taylor-DaMott)

TRDM® KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

SILVER APPLES
CONTACT

SIDE 1

KS 3 3584 A

STEREO
KS-3584

1. YOU AND I
   (Simeon-Taylor)
2. WATER
   (Simeon-Taylor)
3. RUBY
   (Joy May Greasy "Cousin Emmy")
4. GYPSY LOVE
   (Simeon-Taylor-Warren)
5. YOU'RE NOT FOOLING ME
   (Simeon-Taylor)

TRDMK KAPP RECORDS, a division of Universal City Records, Inc. MFR'D BY KAPP RECORDS, N.Y.

EKL-4004-A
SIDE ONE

TIM BUCKLEY

1. **I CAN'T SEE YOU** (Beckett-Buckley) 2:40
2. **WINGS** (Buckley) 2:30
3. **SONG OF THE MAGICIAN** (Beckett-Buckley) 3:05
4. **STRANGE STREET AFFAIR UNDER BLUE** (Beckett-Buckley) 3:10
5. **VALENTINE MELODY** (Beckett-Buckley) 3:40
6. **AREN'T YOU THE GIRL** (Buckley) 2:01

All selections © copyright Third Story Music BMI

Recording first published October 1966

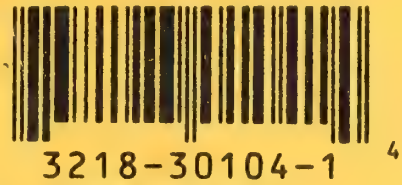
EKL-4004-B
SIDE TWO

TIM BUCKLEY

1. **SONG SLOWLY SONG** (Beckett-Buckley) 4:13
2. **IT HAPPENS EVERY TIME** (Buckley) 1:49
3. **SONG FOR JAINIE** (Buckley) 2:43
4. **GRIEF IN MY SOUL** (Beckett-Buckley) 2:03
5. **SHE IS** (Beckett-Buckley) 3:05
6. **UNDERSTAND YOUR MAN** (Buckley) 3:06

All selections © copyright Third Story Music BMI
Recording first published October 1966

PW104
New York House Music (BMI)
Cutlass Music (BMI)
21 And Over Side



STIK-E AND THE HOODS

MAMA GAVE Y'ALL

(F. CUTLASS)

21 AND OVER MIX 4:00
BONUS BEAT #2 3:36
ACCAPELLA 1:10

Produced and mixed by Frankie Cutlass for F.C. Productions
Executive Producer: G. Pizarro
Recorded and mixed at INS Studios, NYC
Recording and mix engineer by Cold Rock
Vocals by Stik-E
Special thanks to Wildstyle Willie, Mad Wayne, Funkmaster Flex, Darryl James, G-Bo, Double R, Frankie fingers, Ted Smooth, Glenn Friscia, DJ Angel Jr, Demo 102nd St., The Hoody Squad and Zulu Nation, Peace! This one is dedicated to The Culture Of Hip Hop.

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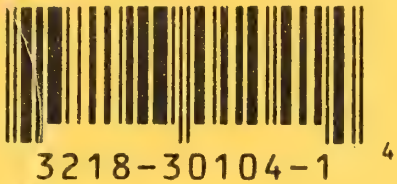

PW104
New York House Music (BMI)
Cutlass Music (BMI)
Shake Side

STIK-E AND THE HOODS

MAMA GAVE Y'ALL

(F. CUTLASS)

SHAKE IT BABY MIX 5:00
BONUS BEAT MIX #1 1:43
"BOUNCE TO THIS" MIX 1:35

Produced and mixed by Frankie Cutlass for F.C. Productions
Executive Producer: G. Pizarro
Recorded and mixed at INS Studios, NYC
Recording and mix engineer by Cold Rock
Vocals by Stik-E

Special thanks to Wildstyle Willie, Mad Wayne, Funkmaster Flex, Darryl James, G-Bo, Double R, Frankie Fingers, Ted Smooth, Glenn Friscia, DJ Angel Jr, Demo 102nd St., The Hoody Squad and Zulu Nation, Peace! This one is dedicated to The Culture Of Hip Hop.

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SCREWBALL

Y2K

A

1. Album Intro 0.15
2. That S*** 3.38
3. F.A.Y.B.A.N. 3.09
4. Take It There feat. Capone of Capone-n-Noreaga 3.22
5. Y2K 2.48

TB 1382
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SCREWBALL

Y2K

B

1. Seen It All 4.08
2. Somebody's Gotta Do It feat. Triple Seis of the Terror Squad 3.52
3. You Love to Hear The Stories feat. MC Shan 4.50
4. The Heat Is On feat. Prodigy and Godfather Don 3.36
5. The Blocks feat. Nature 3.55

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SCREWBALL

Y2K

C

1. No Exceptions 3.37
2. The Operation feat. Nashawn of the Jones Family 3.27
3. Urban Warfare 1.59
4. Who Shot Rudy? 3.39
5. Biz Interlude not edited for radio 1.36

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SCREWBALL

Y2K

D

1. H-O-S-T-Y-L-E 3.23
2. Communications feat. Prince AD of the Killa Kids 3.26
3. Zoning 4.12
4. Attention: A & R Department 4.08

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Epic
SPIRIT
TWELVE DREAMS
OF DR. SARDONICUS
PE 30267
STEREO
SIDE 1
AL 30267
1. PRELUDE - NOTHIN' TO HIDE 3:41
-R. California-
2. NATURE'S WAY 2:30 -R. California-
3. ANIMAL ZOO 3:20 -J. Furgeson-
4. LOVE HAS FOUND A WAY 2:42
-R. California - J. Locke-
5. WHY CAN'T I BE FREE 1:03
-R. California-
6. MR. SKIN 3:50
-J. Furgeson-
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

Epic
SPIRIT
TWELVE DREAMS
OF DR. SARDONICUS
PE 30267
STEREO
SIDE 2
BL 30267
1. SPACE CHILD 3:26 -J. Locke
2. WHEN I TOUCH YOU 5:35 -J. Furgeson-
3. STREET WORM 3:40 -J. Furgeson-
4. LIFE HAS JUST BEGUN 3:22
-R. California-
5. MORNING WILL COME 2:58
-R. California-
6. SOLDIER 2:43
-R. California-
"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

T-NECK

THE ISLEY BROTHERS

33⅓ RPM

STEREO

℗ 1978 T-Neck Records, Inc.

ASD 436
XSS 164125
Intro. :27
Time: 5:10

TAKE ME TO THE NEXT PHASE (Parts 1 & 2)

-E. Isley - M. Isley - C. Jasper - R. Isley -
O. Isley - R. Isley-
Taken From The T-Neck Lp: "SHOWDOWN" JZ 34930
Publisher: Bovina Music, Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Disco Version of the T-Neck
Single: ZS8 2272

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

DEMONSTRATION
NOT FOR SALE

TNECK

THE ISLEY BROTHERS

33⅓ RPM
STEREO
℗ 1978 T-Neck Records, Inc.

ASD 436
XSS 164126
Intro. :27
Time: 4:12

TAKE ME TO THE NEXT PHASE (Part 1)

-E. Isley - M. Isley - C. Jasper - R. Isley -
O. Isley - R. Isley-
Taken From The T-Neck Lp: "SHOWDOWN" JZ 34930
Publisher: Bovina Music, Inc. (ASCAP)
Arranged and Produced by The Isley Brothers
Special Disco Version of the T-Neck
Single: ZS8 2272

Distributed by Columbia Records / CBS, Inc., 51 West 52 Street, New York City

DEMONSTRATION
NOT FOR SALE

WEST END
STEREO
Sugar Biscuit Music
Publishing Inc./ASCAP
WES-22129-A
33-1/3 RPM
©℗ 1980 West End
Music Industries, Inc.
IS IT ALL OVER MY FACE
(FEMALE VOCAL) 6:56
(Russell, D'Aquisto)
LOOSE JOINTS
Produced by Arthur Russell &
Steve D'Aquisto
Remixed by: Larry Levan
A PRODUCT OF WEST END MUSIC INDUSTRIES, INC. 250 WEST 57TH STREET, N.Y. N.Y. 10019

R E C O R D S

NICO

33 1/3 RPM
CS - 2008 AS
SIDE 1

PROMOTIONAL USE
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"NICO'S NOISE CONTROL"

(NICO)

1. SWELLS 5:08
2. SPIRAL 6:11

PRODUCED BY NICOLAI VORKAPICH./RECORDED AT FREQUENCY X STUDIOS, NYC./RESPECTS TO: JACE, FRANK, MARVIN, SCOTT, & ALL THE FUTURESEEKERS.../MASTERED BY PHIL AUSTIN AT TRUTONE RECORDS IN HACKENSACK, N.J./PUBLISHED BY: NIQUE MUSIC/MICMASTER MUSIC (BMI)

MANUFACTURED AND DISTRIBUTED BY MICMAC RECORDS • 166 FIFTH AVENUE, NEW YORK, NY 10010

R E C O R D S

NICO

33 1/3 RPM
CS - 2008 BS
SIDE 2

PROMOTIONAL USE
ONLY - NOT FOR SALE

"NICO'S NOISE CONTROL"

(NICO)

1. DOMINANT EFFECT 5:08

PRODUCED BY NICOLAI VORKAPICH./RECORDED AT FREQUENCY X STUDIOS, NYC./RESPECTS TO: JACE, FRANK, MARVIN, SCOTT, & ALL THE FUTURESEEKERS.../MASTERED BY PHIL AUSTIN AT TRUTONE RECORDS IN HACKENSACK, N.J./PUBLISHED BY: NIQUE MUSIC/MICMASTER MUSIC (BMI)

MANUFACTURED AND DISTRIBUTED BY MICMAC RECORDS • 166 FIFTH AVENUE, NEW YORK, NY 10010

1-23748

1

BLADE RUNNER

ORCHESTRAL ADAPTATION
OF MUSIC COMPOSED FOR THE
MOTION PICTURE BY VANGELIS
PERFORMED BY THE NEW
AMERICAN ORCHESTRA
RECORD PRODUCTION AND MUSICAL
DIRECTION BY JACK ELLIOTT

1. LOVE THEME • 4:12
2. MAIN TITLE • 5:01
3. ONE MORE KISS, DEAR • 4:00
4. MEMORIES OF GREEN • 4:50

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1-23748

2

BLADE RUNNER

ORCHESTRAL ADAPTATION
OF MUSIC COMPOSED FOR THE
MOTION PICTURE BY VANGELIS
PERFORMED BY THE NEW
AMERICAN ORCHESTRA
RECORD PRODUCTION AND MUSICAL
DIRECTION BY JACK ELLIOTT

1. END TITLE • 4:17
2. BLADE RUNNER BLUES • 4:38
3. FAREWELL • 3:10
4. END TITLE REPRISE • 3:08

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Full Moon

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1. GOOD TO GO: TROUBLE FUNK (3:40)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr.
(Ackee Music, Inc./Maxx Kidd's Music, ASCAP.)
2. MEET ME AT THE GO-GO: HOT, COLD SWEAT (4:31)
D. Moss (Island Music, Inc./Zee-Kidd Music, BMI.)
3. STILL SMOKIN': TROUBLE FUNK (5:05)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr.
(Ackee Music, Inc./Hugabut Music/Maxx Kidd's Music, ASCAP.)
4. MAKE 'EM MOVE: (The Wrecking Crew's Theme) (4:33)
SLY DUNBAR & ROBBIE SHAKESPEARE
R. Shakespeare - S. Dunbar - B. Worrell - B. Aasim - B. Laswell
(Island Music, Inc./Ixat Music/B'Zerk Malformation Inc./
Bombaataa's Music/Chuteh Music, BMI.)
5. E.U. FREEZE: E.U. (4:13)
G. Elliot (Island Music, Inc./Zee-Kidd Music, BMI.)
6. KEYS: (The Chemist's Theme) WALLY BADAROU (2:12)
W. Badarou (Island Music, Inc., BMI.)

Compiled by Rob Fraboni
Executive Producers: Chris Blackwell & Maxx Kidd
ST-IL-865989-SP

90509-1
STEREO

SIDE ONE

This compilation
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Records, Inc.

GOOD TO GO
ORIGINAL MOTION PICTURE SOUNDTRACK

ISLAND®

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1. WE NEED MONEY
CHUCK BROWN & THE SOUL SEARCHERS (3:32)
C. Brown - J. Buchanan - D. Tillery - L. Fleming - S. Johnson
(Island Music, Inc. / Zee-Kidd Music / Some Of Each Music, BMI)
2. STATUS QUO (Little Beat) Theme) DONALD BANKS (2:57)
W. E. Thompson (Island Music, Inc. / Senate Publishing Co. BMI)
3. DROP THE BOMB: TROUBLE FUNK (4:16)
T. Reed, Jr. - G. Davis - T. Fisher - E. Nixon - R. Reed - T. Davis - J. Avery
(Sugarhill Music, Inc., BMI)
4. RIOT ZONE (CALL THE POLICE) INI KAMOZE (1:24)
I. Kamoze (Island Music, Inc. / Ikot Music, BMI)
5. I LIKE IT, TROUBLE FUNK (3:55)
R. Reed - T. Fisher (Ackee Music, Inc. / Hugabut Music / Maxx Kidd's Music, ASCAP)
6. MOVIN' & GROOVIN' REDDS AND THE BOYS (3:07)
A. Williams - C. Jones - D. Pearson (Island Music, Inc. / Zee-Kidd Music, BMI)
7. GOOD TO GO: (Reprise) TROUBLE FUNK (4:12)
J. Avery - T. Fisher - R. Reed - T. Reed, Jr. (Ackee Music, Inc. / Maxx Kidd's Music, ASCAP)

Compiled by Rob Fraboni
Executive Producers: Chris Blackwell & Maxx Kidd
ST-IL-B65990-SP

90509-1
STEREO

SIDE TWO

This compilation
℗ 1986 Island
Records, Inc.

GOOD TO GO
ORIGINAL MOTION PICTURE SOUNDTRACK

ISLAND

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A WARNER COMMUNICATIONS COMPANY

Peanutbutterjam Records

Peanutbutterjam
incredibly spreadable

side 1

Peanutbutterjam 101

Peanutbutter
I Can Do Something
I Bet You Can't Do
Bubblegum
Feet
Crocodiles Eat Pizza
with Their Tails

© Eileen Packard 1984
℗ Peanutbutterjam 1984

Peanutbutterjam Records

Peanutbutterjam incredibly spreadable

Critters in My Clothes

Side 2

Peanutbutterjam 101

I Wonder Where's My Underwears
Hotdog Man
A Book is a Wonderful Friend
Listen to the Children
Precious are the Children
Lullaby for Teddy-O

© Eileen Packard 1984
℗ Peanutbutterjam 1984

"TAKE TWO"
"MARVIN GAYE & KIM WESTON"

SIDE 1

T 270

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Motown Record
Corp. © 1966

T4RM 5648

1. IT TAKES TWO (Wm. Stevenson, S. Moy) 2:53
2. I LOVE YOU, YES I DO (S. Nix, H. Glover) 2:18
3. BABY I NEED YOUR LOVING
(Holland, Dozier, Holland) 3:09
4. IT'S GOT TO BE A MIRACLE (This Thing Called Love)
(S. Moy, V. Bullock, Wm. Stevenson) 3:27
5. BABY SAY YES (Wm. Stevenson, K. Weston) 3:12
6. WHAT GOOD AM I WITHOUT YOU
(A. Higdon, Wm. Stevenson) 2:50

Produced by
William Stevenson

MOTOWN RECORD CORP. 2648 W. GRAND BLVD. DETROIT 8, MICHIGAN

"TAKE TWO"
"MARVIN GAYE & KIM WESTON"

SIDE 2

T 270

A Trademark Of
Motown Record
Corp. © 1966

T4RM 5649

1. TILL THERE WAS YOU (M. Willson) 2:24
2. LOVE FELL ON ME (S. Moy, Wm. Stevenson) 2:25
3. SECRET LOVE (P. Webster, S. Fain) 2:44
4. I WANT YOU 'ROUND
(Wm. Stevenson, Wm. Robinson) 2:24
5. HEAVEN SENT YOU I KNOW
(Wm. Stevenson, H. Cosby, V. Bullock) 3:01
6. WHEN WE'RE TOGETHER (V. Bullock, S. Moy) 2:36

Produced by
William Stevenson

MOTOWN RECORD CORP. 2648 W. GRAND BLVD. DETROIT 8, MICHIGAN

ACTIVITY RECORDS, INC.

CREATIVE MOVEMENT & RHYTHMIC EXPLORATION

By HAP PALMER

AR-533
Side 1

33⅓ RPM
Microgroove

1. MOVING GAME - Part 1
2. FISHING TRIP
3. COLORED RIBBONS
4. TEACHER WHO COULDN'T TALK
5. PERCUSSION INSTRUMENTS

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ACTIVITY RECORDS, INC.

CREATIVE MOVEMENT & RHYTHMIC EXPLORATION

By HAP PALMER

AR-533
Side 2

33⅓ RPM
Microgroove

1. GRANDPA BUILDS A TABLE
2. FAST AND SLOW MARCH
3. OUT TO THE COUNTRY
4. HOW MANY WAYS
5. MOVING GAME - Part II

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Epic
HanSouL
33 1/3 RPM
STEREO
49 73657
XSS 73657A
© 1991 Sony Music
Entertainment Inc
1. IMAGINATION (Radio Mix) 4:19
2. IMAGINATION (Philly Cheesesteak Mix) 4:36
3. IMAGINATION (Imagine dat-dis mix) 3:56
"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

Epic

HanSouL

33 1/3 RPM
STEREO
49 73657
XSS 73657B

© 1990, ℗1991 Sony Music Entertainment Inc.

9870 - 73657 - 1

1. GIGGOLO JIG (Jiggin' Mix) 4:09
2. GIGGOLO JIG (Jigstramental) 4:09
3. IMAGINATION (Ran's Mo' Betta' Wet Mix) 1:56

"EPIC", IS A TRADEMARK OF CBS INC./MARCA REG.

GEM-T RECORD CO. INC.

Side**A**
33 1/3 RPM

GTR1
STEREO
©

Producer:
Sonny Hopson for
Gem-T
Production Company

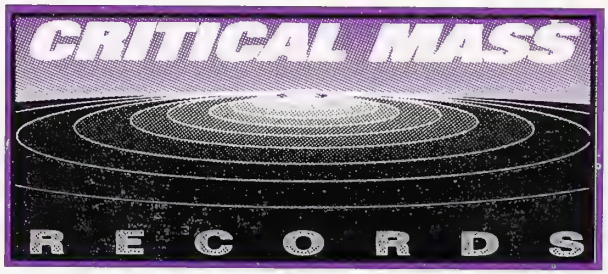
16 ON WAX

Biker Shorts 4:10
(Vocal)

Writer: James Toland II · Gem-T Publishing Company
Keyboard & Programming: Derrick Tate
Engineering and Programming by
Craig Caruth

© ℗ GEM -T PRODUCTION COMPANY

1215-879-2624-23



ILLA-DAPTED

Songs From Their LP "Paper or Plastic?"

Promotional Copy Only/Not for Sale

Side A

33 1/2 BPM
CMR0015

1. **Tip of My Tongue (Remix)** - Radio Version - 3:20
1. **Tip of My Tongue (Remix)** - Instrumental - 3:20

Performed/written by ILLA-DAPTED.
(S. McGonagle, T. Nyachoto, P. Ferrie, F. Ramos),
Tasting Bliss Music Publishing, ASCAP and
P. Stanley, Irrascible Music, BMI.
Music published by Tro-Cromwell Music, Inc.

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THUMP®
RECORDS INC.
AN ENTERTAINMENT COMPANY

BACK TO DA HOOD OF THINGS

SIDE A
STEREO

TH12"-2210
33 1/3 RPM

1. DA HOOD EDIT
2. DA HOOD REMIX

Written by Jennifer Velarde and Chris "G.G." Gunn
Produced by Chris "G.G." Gunn for On The One Productions
Remixed by Albert Cabrera for One Rascal Productions, Inc.
Published by Lo-Walk Music (BMI)/Jus' A Thang (ASCAP)

Executive Producers: Bill Walker & Alberto Lopez

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THUMP®
RECORDS INC.
AN ENTERTAINMENT COMPANY

BACK TO DA HOOD OF THINGS

SIDE B
STEREO

TH12"-2210
33 1/3 RPM

1. DRUMAPELLA MIX
2. BONUS BEATS

Written by Jennifer Velarde and Chris "G.G." Gunn
Produced by Chris "G.G." Gunn for On The One Productions
Remixed by Albert Cabrera for One Rascal Productions, Inc.
Published by Lo-Walk Music (BMI)/Jus' A Thang (ASCAP)

Executive Producers: Bill Walker & Alberto Lopez

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PETE WYLIE

45 RPM
STEREO

DMD 1048
A SIDE

SINFUL!

THE WICKEDEST MIX IN TOWN/7:58

(Pete Wylie) Call This Music? (PRS) Admin.
by Warner Bros. Music Corp. (ASCAP)
ST-DM-51663-SP
Produced by Ian Ritchie & Pete Wylie
Remixed by Bert Bevans
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Virgin

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PETE WYLIE

45 RPM
STEREO

DMD 1048
B SIDE

SINFUL!

TRIBAL MIX/8:14
Produced by Ian Ritchie & Pete Wylie
Remixed by Zeus B. Held

I WANT THE MOON, MOTHER/2:50

Produced by Pete Wylie
Both Tracks Written by Pete Wylie; published by Call This Music? (PRS) Admin by Warner Bros. Music Corp. (ASCAP)
ST-DM-51664-51716-SP
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Virgin

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SIDE 1

33 1/3 RPM
DB-FPO21367-0

1 - NO WHERE TO HIDE
(ALBUM VERSION) 4:18

2 - NO WHERE TO HIDE
(RADIO EDIT) 4:19

THREAT/DJ POOH
PRODUCED & MIXED BY DJ POOH

ORIGINAL VERSION FROM DA BOMB RECORDS CD & CASSETTE
DB-21367-2/4 "BAD NEWS TRAVELS FAST"

STRAIGHT DRAMA MUSIC (ASCAP), BRITTOLESSE MUSIC
(ASCAP)/EMI MUSIC

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SIDE 2

33 1/3 RPM

DB-FPO21367-0

1 - NO WHERE TO HIDE
(REMIX) 4:18

2 - NO WHERE TO HIDE
(INSTRUMENTAL) 4:16

THREAT/DJ POOH
PRODUCED & MIXED BY DJ POOH

ORIGINAL VERSION FROM DA BOMB RECORDS CD & CASSETTE
DB-21367-2/4 "BAD NEWS TRAVELS FAST"

STRAIGHT DRAMA MUSIC (ASCAP), BRITTOLESSE MUSIC
(ASCAP)/EMI MUSIC

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7 09322 13670 0

CORRECT

33 1/3 RPM
10207 -1

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6 0014-10207-1 6

Taken from the forthcoming Correct Records release- "Audio Sedative" (10001-1/2/4)

B

MANNISH

1. Chain Letter 2:26
2. Chain Letter (Instrumental) 2:26
3. Speaker Time (Radio Edit) 3:53*

"Chain Letter" written by K. Hicks (Jekill)
Produced by Click for Topoojolis Music
Mixed by Jimmy Robinson and Click at Hot Trax, Pomona, Ca.
Mannish Publishing (BMI)/Mathematics Publishing (ASCAP)/Schneider-Hunt (BMI)

*"Speaker Time" written by K. Hicks.(Jekill), S.Blanton, & M. Potsic
Produced by DJ Nu-Mark
Scratches by DJ Nu-Mark
Recorded and mixed by Jimmy Robinson and Mannish at Hot Trax Pomona, Ca.

Mannish Publishing (BMI)/DJ Nu-Mark Music (BMI)/
Mathematics Publishing (ASCAP)/Schneider-Hunt (BMI)

RANSOM
RECORDING
Presents

TOGETHER

A LIMITED EDITION
SUBSCRIPTION RECORDING

STEREO **SIDE 1**

Michael McCoLGAN

1. ALL ALONG THE WATCHTOWER
2. THE BLIND PROPHET
3. SPOONFUL
4. FOUR IN THE MORNING
5. ISLE OF ISLAY

Recorded By Ransom Recording Co.
E. Orange, N. J.

RANSOM
RECORDING
Presents

TOGETHER

A LIMITED EDITION
SUBSCRIPTION RECORDING

STEREO

SIDE 2

1. IT'S COMIN' AND IT WON'T BE LONG
2. SAN FRANSISCO BAY BLUES
3. TRAIN TIME
4. SAND
5. SUMMERTIME

Recorded By Ransom Recording Co.
E. Orange, N. J.

FANTASY
WMOT
RECORDS
SPECIAL 12 INCH
DISCO MIX - 45 RPM
D-114
(Side A)
STEREO
Produced by Larry James,
Butch Ingram and WMOT
Productions.
PROMOTIONAL COPY
NOT FOR SALE
WIMOT Music-BMI
Time: 6:07
FOR
DISCOS
ONLY
WILL THEY MISS ME
(L. James-D. James-D. Simmons)
DAVID SIMMONS
℗ 1978 Fantasy Records
(D-114-A SP)
DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

SPECIAL 12 INCH
DISCO MIX - 45 RPM

D-114
(Side B)
STEREO

Produced by Butch Ingram
and WMOT Productions.

PROMOTIONAL COPY
NOT FOR SALE

WIMOT Music-BMI
Time: 7:31

FOR
DISCOS
ONLY

HARD AND HEAVY

(T. McLean-K. Barrow)

DAVID SIMMONS

℗ 1978 Fantasy Records

(D-114-B SP)

DISTRIBUTED BY FANTASY RECORDS, BERKELEY, CALIFORNIA

Great Performances

HOLST: THE PLANETS

NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, Conductor

MY 37226
STEREO

SIDE 1
AL 37226
℗ 1973 CBS Inc.

1. I - Mars, the Bringer of War 6:35 (ASCAP)
2. II - Venus, the Bringer of Peace 9:40 (ASCAP)
3. III - Mercury, the Winged Messenger 3:50 (ASCAP)
4. IV - Jupiter, the Bringer of Jollity 8:00 (ASCAP)

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CBS

Great Performances

HOLST: THE PLANETS

NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, Conductor

MY 37226
STEREO

SIDE 2
BL 37226
℗ 1973 CBS Inc.

1. V - Saturn, the Bringer of Old Age 8:50 (ASCAP)
2. VI - Uranus, the Magician 5:25 (ASCAP)
3. VII - Neptune, the Mystic 8:15 (ASCAP)

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CBS

the dark a•ges
(a vid•eo col•lec•tion)

ag•it•pop
cur•tiss a
the mag•no•li•as
me•kons
soul a•sy•lum
su•i•cide com•man•dos

soul a•sy•lum P-9 the mag•no•li•as WALK A CIRCLE
me•kons GHOSTS OF AMERICAN ASTRONAUTS
cur•tiss a LAND OF THE FREE ag•it•pop STOP, DROP & ROLL
su•i•cide com•man•dos BURN IT DOWN

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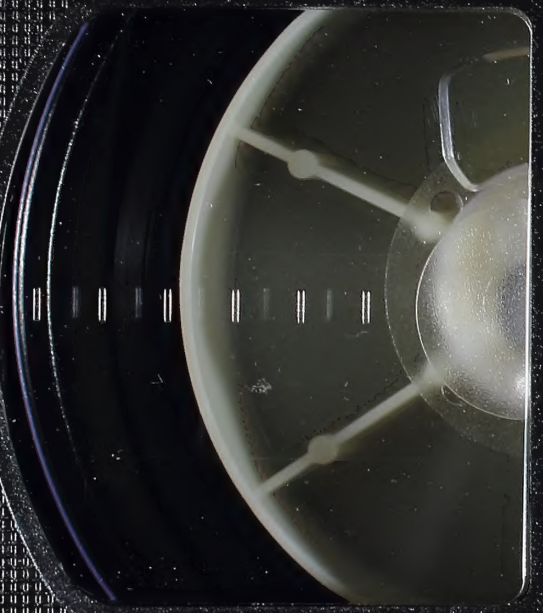
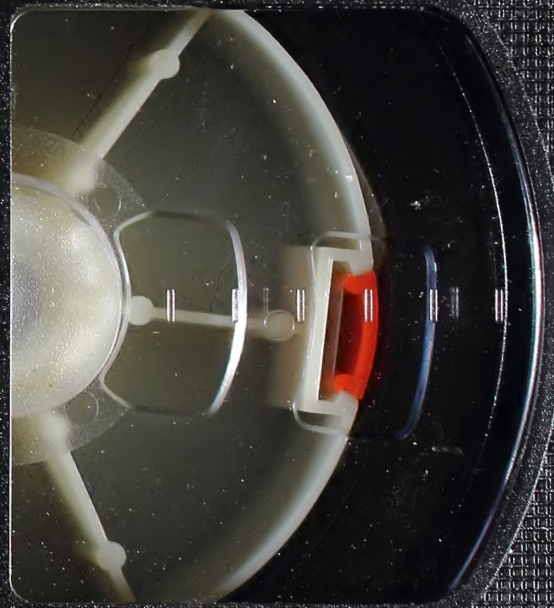
Insert this side into recorder ⇧ Do not touch the tape inside VHS



TWIN/TONE RECORDS
"THE DARK AGES"

Screening Copy



the dark a•ges
(a vid•eo col•lec•tion)

art•ist - Ag•it•pop
song - "Stop, Drop & Roll"

writer(s) - John deVries
publisher - One Track Music/BMI
directors - Phil Harder, Rick Fuller
notes - From the LP *Stick It* (TTR 89152). Filmed almost entirely in the bunker and catcombs beneath Garage D'Or Records, Minneapolis, May 1989.

art•ist - Cur•tiss A
song - "Land of the Free"

writer/publisher - Mark Goldstein
video director - Al X Gav
notes - captured live at the Walker Art Center's *Marathon 80 New No Now Wave Festival* University of Minnesota Field House, Minneapolis, September 1979. Personnel: vocals—Curtiss A; guitars—Frank Berry, Dick Champ, Bob Dunlap, Chris Osgood, Jeff Waryan; keyboards—Harvey Ginsberg, Jim Tollefsrud; bass—Steve Almaas, Steve Fjelstad; drums—Dave Ahl, Johnny Haga. Song from the LP *Big Hits of Mid-America Vol. III*, (TTR 7907/8) Out of print.

art•ist - The Mag•no•li•as
song - "Walk A Cir•cle"

writer(s) - John Freeman
publisher - Tomata-du-Plenti/ASCAP
video producer - The Minneapolis Office of Film, Video & Recording directors - Mary Guy, Ben Martin
notes - From the LP *For Rent*, (TTR 88129). Performed at the 1989 Minnesota Music Awards, Orpheum Theater, Minneapolis, May 1989.

art•ist - Me•kons
song - "Ghosts of A•mer•i•can As•tro•nauts"

writer(s) - Mekons
publisher - Low Noise Music
video producer - Dog Ray Productions
notes - From the LP *So Good It Hurts*, (TTR 88114). The Mekons are many. The Mekons are forever. Filmed in London and Leeds, England, March/April, 1988.

art•ist - Soul A•sy•lum
song - "P-9"

writer(s) - David Pirner
publisher - Tomato-du-Plenti/ASCAP
directors - Phil Harder, Rick Fuller
notes - From the EP *Clam Dip & Other Delights*, (TTR 88144). Filmed with the pigs, Wisconsin, January, 1989.

art•ist - The Su•i•cide Com•man•dos
song - "Burn It Down"

writer(s) - Chris Osgood
publisher - War Bundle Music/BMI
director - Chuck Statler
notes - Filmed as the Commandos house burned down, Minnetonka, September 1977. From the LP "The Commandos Commit Suicide Dance Concert (TTR 7906) Out of Print.

Post production: Bill Bruce
P&D: J.R.

For Further Information write:
Twin/Tone Records
2541 Nicollet Avenue So.
Minneapolis, MN 55404
Phone: 612-872-0646
FAX: 612-872-9326

Thanks for your support

VHS
hi-fi

the dark a•ges
(a vid•eo col•lec•tion)

4588